

Pennship's Art Journal.

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A LETTER.

What tribute can friendship better
Than give of affection that glow
On each written page of a letter
What treasures that fortune can give,
His hall of the pleasure imparted;
That flows from the lips we receive
From those that we know are true hearts!

Go, bring from the depths of the mine
The diamond that sparkles the brightest;
Go, bring from the sea—madden's shrine—
The pearl that is precious and white.

Go, gather the trophies of art,
That furnish the hall of a nation;
They'll wake no response in the heart
Of one in the lowliest station.

Like the dear little mischievous of love
Which cheer the lone hour of dejection,
And comes with its solace to prove
The depths are the strength of affection.

Let others in exultation take
The pearls that are brought from the ocean,
But give me the letters that wake
The glow of delight that lie on.

There's nothing that friends can bestow,
Which my heart can appreciate better
Than gems of affection that glow
On each written page of a letter.

How Steel Pens are Made.

"It is but a few minutes' walk to Gilt-lott's Pen Manufactory," said our reader; "and perhaps we cannot spend the afternoon more pleasantly than by visiting this mammoth curiosity of art." As we all use steel pens every day, we felt great curiosity to know how this nice little instrument is made; so we readily accepted the proposition of our teacher, and in half an hour we were within the beautifully green and shaded grounds of the establishment. A substantial and handsome building stood before us, in which the business is carried on, and which we presently entered.

"We are given at once in charge of an intelligent guide, who, having pointed out the manner in which the metal—a fine steel—is rolled to the required thinness in a rolling mill, conducts us up stairs, where we are ushered into a long gallery, clean, lofty and airy, furnished with long rows of presses, each one in charge of young persons, as pleasant looking, healthy and happy as we could wish them to be. They are all making pens, and we must see what they are about.

"The first to whom we are introduced has a long ribbon of the rolled metal in her left hand, from which she is cutting 'blanks'—each of which is to become a pen—at the rate of twenty to thirty such a day. The ribbon of metal is something less than three inches in width. Having cut as many pens from one side of it as the whole length—about six feet—will furnish, she turns it over, and cuts her way back again; so managing it that the points of the pens cut in going down the second side shall fall into the interstices between the points cut in traversing the first side. By this means nearly the whole of the metal is cut into pens, and but a very insignificant remnant is left. The next operator receives these cut blanks, and, subjecting each one separately to a similar press, armed with a different cutting implement, pierces the central hole and cuts the two side cuts.

"The pens are next put back pieces of metal, of very hard and unmanageable temper. They have to be bent into cylinders and semi-cylinders; and, to induce them to submit to this process, they are now heated and considerably softened in an oven. On emerging from the oven they are stamped with the maker's name on the

back; and this is accomplished very rapidly by means of a die, which the operator works with his foot. Now comes the most important transformation the pens under go: another girl pops them consecutively into another of the omni performing presses, from which they come forth as semi cylinders; or, if they are to be *Magnus Bonams*, or of a kind perfectly cylindrical, an additional pressure in another press finishes the barrel.

"We have now to follow the pens down stairs to the mouth of a small furnace or oven, where a man is piling them together in small iron boxes with loose covers, and arranging them in the fire, where they are heated to a white heat, and then suddenly withdrawn, and plunged into a pan of oil. This ordeal renders them so extremely brittle that they may be crumbled between the fingers. They are now placed in cylinders, not unlike coffee roasters, made to revolve over a fire; by which they are in a great measure freed from the oil. After this they are consigned to the care of men whose business it is to temper them by a process of gradual heating over a coke fire until the metal is thoroughly elastic.

"The next process is one conducted on a larger scale. The object of it is to rub down the roughness resulting from the various treatments which the pens have undergone, and to impart a perfect smoothness to every part of their surface. For this purpose they are packed in large quantities in tin cans together with a considerable amount of swinest; and these cans are made to revolve horizontally at a great rate, by means of steam. The pens triturate one another, owing to the rapid motion; and the swinest takes off the impurities which they disengage. They come forth from these cans thoroughly scored, or semi-polished, and are now taken to the grinding room. This is a large apartment, where a number of grinding wheels, or 'bobs,' are whirling round under the impetus of steam; each one of them is in charge of a young man or woman, and they cut a stream of sparkling fire as the pens are momentarily applied to their surfaces. This grinding is a most important process, inasmuch as the pliability of the pen depends on its proper performance; the object being to increase the flexibility of the metal of the pen at a point just above the central slit, by relieving the surface. The operator seizes the pen with a pair of nippers not unlike a small pair of curling irons in shape, applies the back of the pen to the wheel for one moment, and the affair is over. Before being ground, however, most of the pens manufactured at these establishments are slightly coated with varnish diluted with a volatile spirit. It is this which gives them the rich brown hue that so much improves their appearance, and at the same time preserves them from rust.

"After the grinding the pens are subjected for the last time to the operation of a press, at which a syndicate operates the manufacture of the pen by giving it the central slit, without which it would never be in a condition to rival the goose quill. The operation of slitting, precise and delicate as it is, is so simplified by the ingenious contrivance with which the press is armed, that it is performed with a rapidity almost rivaling the simplest opera-

tion—a single hand slitting nearly a hundred gross a day. Nothing further now remains to be done, save a trifling cleansing process, which frees the pens from the stain of the hand, after which they are packed in boxes, for sale.

"It is impossible to walk through this establishment without receiving most agreeable impressions. The work rooms, spacious, lofty, and airy, clean as a private parlor, and bathed in a flood of light, offer a remarkable contrast to the foul and unwholesome dens into which it is the custom of too many employers to cram their dependents. The main element regarded in the construction of the building has evidently been the health and comfort of the operatives. Neither have moral considerations been disregarded; the females are, for the most part, secluded from the males; and where this cannot be entirely effected, a constant supervision insures decorum. The result of these excellent arrangements is apparent in the healthy, cheerful aspect and unexceptionable demeanor of the operatives of each sex; and there is no doubt that it is equally apparent in the balance sheet of the spirited proprietor, who is aware that humanity is a cheap article, on the whole, and one that is pretty sure to pay in the long run.

"The amount of business done on these premises, we cannot give the reader a better idea than by stating the fact, that above one hundred millions of pens are produced annually, which gives an average of between thirty and forty thousand for every working day.

OLIVIA.

ENGRAVINGS.

In making up a paper adapted to the wants of penmen and amateurs, we have considered the subject of presenting engraved designs and have concluded it wise for the following reasons: 1st. No penman, whose skill is worthy of presenting to the public, can have justice done him through engravings presented in a paper; all whose work has been so exhibited will acknowledge this truth. 2d. The benefit the profession receive from such small engravings of birds is indeed very small as all would much prefer real work. 3d. Such work as has been presented in penmanship journals does not educate penmen to a high appreciation of the art, and often leads to the thought or remark that if that is the best he can do he might as well stop. The fact that many of the best penmen do not allow themselves to be so mis-represented in newspaper engravings. Nothing short of steel engraving or first class lithographic can do justice to any of our best pen artists and as it is impossible, without an unwarrantable expense, to present fine engravings we have chosen not to attempt what we cannot accomplish. That all who may desire to see superior work we propose to refer to our advertisers, to such as can produce it, and enable penmen to procure from each other truly artistic work, well worthy of imitation. Believing this plan will be the most beneficial to all, we have chosen to pursue it.

Don't write much with a pencil, you grip it tightly and then do the same with the pen. The pen should be held very loosely except when making shades.

Recollections of a Dentist's Shop.

Mark Twain, in his new book about England, tells how he had the toothache one night in London, and gives some pleasing recollections of the dentist's rooms which he was wont to patronize when he lived in Elmira. He says: "One night that tooth did jump, and every time it jumped it raised my head right off the pillow. How I did lie awake and think about that dentist's shop in Elmira, many I had been under torture so many times—of those pretty dental instruments so polished and so cold! How I did long to lay my cheek against one—one of those short, thick, heavy twisted clips, with the bow-legged, fluted and curved handles, and short hawk-bill jaws! How I revelled in delight at the thought of having such a thing clutch my refractory tooth and 'tyank it!' With what pleasurable emotions came crowding into my mind the recollections of that dentist and his room and its fixtures—his big, easy chair, with pretty white curtained windows before it, and the nice, big red glass spittoon to the left, with the hole in the bottom, and the bits of wet cotton and bright pieces of gold and streams of blood-stained saliva on the siles. And then, the pretty little bureau with bottles on the top, and the little yellow drawers which he jerks out so gently when seeking some new and more delicate instrument of torture. Ah then, that beautiful little round, velvet covered stand on the gas fixture in front, covered with alic and pretty files, and the lovely little crows-bars with stained ivory handles, and the long steel crochet needles with which he hunts for new cavities, and the little round pasteboard box full of gold plugs, and the dirty little mapkin, and the rubber ball syringe, and the singular smell of his thumb, and all that! Oh, how nice!"

AIM HIGH.

No man overshoots his mark; most men fall far short of it. Without a purpose, nothing is accomplished. He who attempts nothing will never accomplish anything, and he who is satisfied with mediocrity, will never attain it. To be able to occupy even a moderate position in any profession, one must strive for the highest. The lower strata of every profession are always full to excess, while in the upper there never fails to be room. When inquired of as to his opinion, by a young man who contemplated making law his profession, but who, in consequence of the miserable support received by multitudes in the profession, was discouraged from attempting it, Daniel Webster replied: "Plenty of room up stairs." So it is everywhere, at all times, in all places, and in all occupations—plenty of room up stairs, though crowded to suffocation below.

The student who is satisfied with doing as well as his neighbor will always be his inferior. The man who is content with present attainments, is sure to be an underling. Therefore, take no one as a model, other than with a view and determination of surpassing him, and even if you fall in the attempt, you will have bettered your condition by the effort you have made.

The cause of so much bad writing is in the penholders.

PENMAN'S ART JOURNAL.

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NUTS TO CRACK.

It is our desire to discuss as many penmanship points as possible in our articles upon pen art. To this end we solicit questions from all amateurs or adepts upon every branch of the subject. With this expression of the wants of our patrons we will be enabled to treat many points that might be otherwise overlooked. While we offer ourself as a target at which to send your questions, let it not be hoped that answers will be written and returned by us. We wish to speak through the *JOURNAL*, and as far as possible, which will consume all the time we can readily spare from school duties. However send in your questions, and where necessary they will be answered direct.

PRACTICE ALONE DOES NOT MAKE
 PERFECT.

It is truly a great pity that the saying that "practice makes perfect" was ever uttered in the presence of an unperfected person. A greater truth is never spoken, and every professional and acknowledged expert in the world knows that practice makes truth steady and one truth practice makes perfect and while this may not be realized by hundreds who aspire to perfection or high skill, if they ever reach that skill they will look over this experience and acknowledge the truth of it, and see when in they have wasted years in trying to reach perfection by practice. The truth is achieved in one-fourth the time by knowing beforehand the key to success. We have with us a young man 21 years of age, whose skill in all branches of pen art is not surpassed by eight persons in this country. During his eight months stay with us he has constantly expressed surprise at the ease with which he has learned to write. Before commencing the neighboring farmers had so admired his then so feeble efforts that he had grown great in his own conceit. Now he looks back at his ignorance of eight months ago as a man of his strength remembers his feebleness as a child. The great trouble is that young man has not been taught the right way to do for a mouse, patiently for hours and if necessary, all the form of a single letter is perfect in their mind and can be placed upon paper a hundred times if necessary, without the slightest error in form. When the cat has caught her mouse then she is honored, and when the learner has written a letter then he is honored. When he has crept into it, then he has done his whole duty but not till then. Twenty strong blows may be struck with a sledge hammer and the rock remain unbroken yet the next may break it into fragments—this holding on to a single purpose till accomplished, is the only quick and sure way to success. There are many other things that one must know that secure success. The longer one studies upon the form of a letter the less certain is he that he knows every point concerning it, but when his forms are placed upon paper and in every minute detail they correspond to the form in his mind, then he has time to take up another. The form of letters are so alike in many points that after a few are mastered others require less study. How often do teachers see pupils who leave the copy to scribble and hurriedly do we see a pupil who stops to correct his letters with lines to test their height and width and then he is told that he is trying never to be perfect the other is moving towards beautiful penmanship in wondrous speed. The eight principles of penmanship lie at the bottom of perfect penmanship, yet there are hundreds who try to master the form of letters and then try for months and years to master the letters. The only way to master the letters is to master the principles of writing one letter and then combine them corrected their writing would be perfect.

There are plenty who call themselves masters of penmanship who cannot write a copy like with pen or pencil as correctly as is seen at the top of any advanced copy-book. To do this the mind must realize at every move of the pen just how much curve how much turn, the exact angle, width, slant, height, strength of line and all points that make perfection, and one who cannot do it proves that he is not master of his art, and he is not so because he has not forced himself to realize the importance of considering every minute point throughout each letter.

Until one has mastered the principles of it is attempting too much for certain success—errors are almost certain to be made. The principles for those who would advance rapidly can well afford to study the minute parts of every letter and continue to regard them. When a few letters are mastered a short word may be formed with them, but ever the student must be careful not to commit small errors. To write properly will always require care when the habit of watchfulness is kept formed; it requires but little effort to keep it up. There are so many who waste years depending upon practice to make perfect, that it is almost impossible to give them experience in an excellent method as it has accomplished such certain and speedy results. The *English* and *rules governing them* as presented in both the *P. D. & S. Spencerian Copy-books* furnish excellent models of form and show the student the correct manner of forming each letter, being governed alone by the rules, may be said to have climbed high in the art.

OUR BUDGET.

The following points have been gained through a long experience in all departments of the profession, and while leading men may regard us foolish to give them, we have determined to do so. We shall make this Budget a strong feature in each number. In selection of paper for practice, foolishness goes further than most others. In cities at bookbinderies a large amount of misused paper can often be bought for a trifle that is better than the best. The most common ornamental paper unruled that can serve a good purpose—a larger, heavier flat paper is called Demy and still larger Royal. Besides this a very excellent card board called either American Bristol or Marcella is 16 cents per sheet, in dozen sheets, the prices varying as to quality and thickness. A 12 cents 2 ply is good for common use and at a 15 or 16 cents 3 ply is better. This paper is even better than the German paper which is sold under the name of the very large—Whatman's drawing paper is good. The hot pressed Whatman's paper is the best as the cold pressed seems oily and does not take ink well. Surveyors and civil engineers everywhere use an excellent roll paper which comes in 18 inch widths. It is the best for use if they use it for plans and can either furnish it or put one on track of it. This paper can be procured either with or without a cloth back. The practice of buying folio-cap or letter paper by the quire is expensive and is better to buy by the sheet or quarter at one-third less. Fine effects are sometimes produced on colored papers. The Bristol board mentioned above comes in various colors—the rose tint and light green is pleasing and for a change is quite

In framing specimens of writing a pleasing effect is produced by using a dark blue paper as a back-ground. This can be procured wherever wall paper is sold. Bright gold paper may also be used for the same purpose and can be procured at first-class stationers. Stripes of gilt borders bought at stationers or wall paper dealers are sometimes used to form squares, &c., for borders of ornamental work. Tracing paper can be made by using a very thin pa-

per and oiling it with kero-sene and letting it evaporate a few days, or it can be bought. Tracing cloth is also used but expensive.

LEADING PENMEN.

It is with much pleasure that we refer to one who has by earnest effort won an enviable reputation as a master penman. Such a one is Prof. H. W. Shaylor, of Portland, Maine. As a writer he ranks among the best in the profession, and in the execution of artistic pen-drawing and flourishing he is among the very best. His family record and other published designs are truly gems of beauty, while last, but not least, his engraved copy slips for penmen are faultlessly perfect.

Among the men we always feel better for meeting, is Prof. Platt K. Spencer, of Cleveland. For over 20 years he has graced the profession of penmanship as one of its finest artists and most faithful teachers. Few teachers ever win the hearts of pupils more thoroughly than he, and in few men are the qualities of the warm hearted, courteous gentleman and faithful friend more perfectly combined.

As an ornament to the profession of penmanship we point with pleasure to our valued friend, J. E. Soule, of Philadelphia. Prof. S. is one of the most careful and artistic penmen in the country. He loves the art as only the true artist can, while as a courteous gentleman his equal is not in the profession.

The prince of artistic penman is Lyman P. Spencer, of Washington, the youngest son of the lamented P. R. Spencer. Although about 36 years of age his life has ever been one of artistic study. The beautiful copies in the Spencerian copy books were written by him, while in engrossing, pen-drawing and designing his work will rank with the finest steel plate engravings. The large display of his work at the Centennial was the marvel of artists in and out of the profession.

High among good writers stands one of the world's best: B. M. Worthington, of Evanston, Ill. In the execution of a written letter he stands without an equal. In the roundness, beauty and grace of his letters—in the harmony of light and shade and in the arrangement and faultless ease of his work he ranks first class.

Across the continent, in Heald's Business College, San Francisco, is Prof. A. B. Capp, one of our most worthy penmen and earnest teachers. In plain writing Prof. Capp follows Prof. Worthington closely; he is an ardent lover of the art, a courteous, true friend and truly an ornament to the profession.

In the "gem city" of the west, Quincy, Ill., we find Prof. D. L. Musselman. A planet among the stars of the profession. Prof. M., although not enjoying the advantages of many other penmen of the eastern cities, has risen high in artistic skill. Many of his gems of skill possess an elaborateness of detail and brilliancy of execution not equalled by any penman in the country. His published pieces of penwork, *Home Sweet Home* and others, are indeed highly artistic.

Perhaps the best amateur penman in this country is F. W. Wieschahn, of St. Louis. His specimens of plain and ornamental work are commended as being the finest display at the Vienna Exhibition, and outside of the Spencerian display and Ames' Centennial Piece, his work was not equalled at our late Centennial. He is self-taught and has never taught. He only works at the art during his leisure hours just for the love of it. He is an accountant in a wholesale house and his most intimate friend is Prof. Musselou.

In the city of New York, at his office 205 Broadway, we find Prof. Daniel I. Ames, New York's greatest penman. In the rapid execution of bold and elaborate pen lettering and designing he is the recognized leader in this country. While not so artistic and delicate in detail as L. Suen-

cer, Soule or Flickinger, his work possesses a strength and elaborateness of interwoven scrolls and designs that is truly marvelous. Prof. Ames receives a liberal income from his engrossing and in his style of work is without an equal.

PENMEN AND BUSINESS COLLEGES.

There is a fascination about penmanship that was to many a devoted admirer. The grace and beauty seen in beautiful lines and curves causes many to fall in love with the pen. It is a pleasure to be with the pen while with others an unceasing desire prompts a constant effort till the Queen of Arts is mastered and she accepts a King. Here and there throughout our land are kings of the art whose skill shows how ardently they have courted it. Why there are not more is hard to say. Some would say that "love is blind" and while the art of penmanship binds the love of many, even to courting and wedding the profession for life, it is wise to consider what sacrifices and steps are necessary to win success in that art. True, that penmanship is a noble art, but the success in it is less than they have ever would have achieved in any other direction and to all such it is a blessing. There are others who perhaps after a few years find the field of penmanship too small for their efforts, yet are wedded to it and see no way to win success in it. They are not alone. There are many who extend in gaining another field of labor.

Too many such the adoption of the profession of penmanship is unwise. The impression prevails among many that superior skill will surely be rewarded with superior success. While this is true in some cases, it is not true in the majority. The most skillful penmen, and the public are blamed for their lack of appreciation of talent. To gain success in the profession of penmanship there must be a happy combination of two qualities—talent and talent. Without an abundance of talent will be of little use. In a market where there are so many who are paid for by any one, no matter what is his profession, success is assured. In years past teachers of penmanship of quite ordinary ability gained a fair success, but in later years, with the overflow of copy-books being the public, it is harder to succeed. During the past 20 years there has been a marked increase in the number of those who made the art their whole study, but now even these without other ability than penmanship penman receive a moderate support. Writing academies, have merged into boarding schools the many prominent penmen of the country are now found either as principals or as teachers in schools, or as traveling in business colleges. The field for occupation in penmanship lies chiefly in these schools. The salaries there given or incomes realized vary largely—while there are many who are timid and are willing to be employed, there are others who as principals would like to be kept in view of the public, and to be kept in view by all who wish to succeed in the profession of penmanship, should be to master not only penmanship but every department of a well regulated business college. This is what the best penmen are doing and through this can the public be benefited. To all who desire to be teachers the Business College affords an ample field for talent and talent. The increasing respect with which penmen are regarded of late years comes largely from the fact that many able, both penmen and business men, are moulding the mind of the young people. Among these are Professors Packard, Folson, Soule, the Steniers and a host of others.

Isn't it provoking when making a bold stroke with the pen for the ink to give out, say, in the middle of a letter. To prevent this see that the hole or eye of a pen is filled with ink and you are sure of your shade.

DOES TOBACCO, TEA OR COFFEE
AFFECT ONE'S WRITING?

This is a question often asked especially by young penmen and many have abstained from their use hoping to gain better control of their muscles. Just how much these stimulants aid or retard one's skill with the pen it is difficult to determine. Some of the best penmen, such as Spencer and Williams have used stimulants and yet their skill was matchless. Father Spencer used tobacco constantly, many others or perhaps nearly all penmen have used stimulants in some form or other in greater or less degree. While we might be inclined to deprecate the use of even tea and coffee on the principle that all stimulants are injurious, we are not prepared to claim that any one's writing is affected by these. As for tobacco we have no good words for it. Upon our first acquaintance we agreed to disagree, at least the cigar did. We thought seriously of tobacco and its effects for several hours and have been prejudiced against it ever since.

PENS AND PENHOLDERS.

Pens good, bad and indifferent are common—among the bad and indifferent the gold pen stands prominent. True, it slips easily and does not wear out, but for the use of penmen they only compare with several. The best pen for fine penmen writing and finishing is the Spencerian No. 1. These should not cost more than \$1.25 per gross. The "No. 1, Artistic" Spencerian pen is very fine and elastic, requiring a light hand to use it. The Gillett's "Principally" pen is much like the "Artistic." Gillett's 305 is an old standby, and for cursive writing or ladies' writing is not surpassed; the Gillett "cork grill" steel pen is fine for fine shading but expensive. The Gillett's 170 is as good and more easily obtained. For lettering such as German text and old English the quills of turkeys are the best, so are also the flat steel. For lettering a very heavy text a stick formed like a puddle cut square is good. For ruling lines either straight or in curves with a compass, the ruling pen is good as all lines will be of uniform thickness. Esterbrook's smallest oblique pens are much liked by some for plain writing, while a good pen for rapid writing is Gillett's 104. It is moderately elastic and can be depended upon for lines of a fair strength. Penholders should be short and light, extending back of the knuckles about an inch. Silver or gold holders should never be used for fine writing. The clasp of the holder should be firm on the stick and the pen in the clasp. For finishing the holder may be slightly shorter but always light. The oblique penholder is much used and although strange at first soon becomes suited to the hand and is very much liked by the most perfect writers in the country. It should not be used exclusively but for their best writing, and penmen the experts use it. It is apt to get loose in the holder and spring too much, but this can be remedied by any ingenious person. The cork penholder is sometimes used by those who grip the pen, it is as large around as one's finger but it is a sure cure for nervousness and the like. The pen may be accelerated by holding the string around the penholder then the fingers are placed till the size is the same as one's finger. Metal holders should not be used unless those having barrels for the thumb and fingers nor with a ball attached in the hand. The best remedy for bad penholding is a six inch stick, which is placed across the palm and tied with a string over the back of the hand. Another very excellent holder is the stick with rubber clasp for holding the pen, the rubber springs with the pen and produces smooth shades and feels very easy in the fingers. They can be procured at stationers in the city or can be made with a small piece of rubber tubing drawn over the end of a small round stick.

NERVOUSNESS.

There are many who do not pursue the study and practice of penmanship owing to an idea that they are too nervous, their hands shake or tremble and they have no confidence with the pen; their lines are irregular, rough and uncertain. The excuse for bad writing on the score of nervousness comes uniformly from persons who are strong and healthy and whose nerves, except when writing, are under almost perfect control. They laugh at the idea of being called nervous in anything but writing, and it would be well if they would cut loose from that idea also. That which most persons call nervousness in writing, is owing to awkwardness in penholding and movement. But the greatest cause lies in a vigorous pulsation. In a strong healthy person the blood rushes through the arteries with a tremendous force, and especially after violent exercise it is almost impossible to write owing to the vigorous action of the blood. In the wrist is situated the artery known as the pulse, and here lies the trouble with strong full blooded persons. The violent pulsations of the wrist jar the hand so as to cause it to tremble, yet no sensation is produced it is attributed to nervousness. Especially the short strokes with the penholders that rest upon the wrist in writing.

Expert penmen, who rest at the elbow and slide on the fingers and pen, find little trouble with so called nervousness. To gain confidence and command of the hand various means are resorted to, among which the writing with large stiff pens, a large hand producing very heavy shades, also some secured by vigorous and continued practice upon very heavily shaded muscular movement exercises. If pens break it is a good sign, they are lost in a noble cause. This kept up for a few days, to the total destruction of a few pens and a good supply of paper, will totally destroy nervousness and the fingers will be as steady as the pen that all timidity will be gone. A little of this rough practice before doing a nice piece of writing will develop great freedom and ease of movement, and also that confidence so necessary in artistic work. Until the fingers become strong and the penholder seems no burden in the hand, there will be no steadiness, but as to nervousness we have yet to find a cure to hold out against the remedy above described.

COMMENTS.

Prof. D. F. Brown, whose pen work "The Lord's Prayer," took premium at the World's Fair in London years since, is proprietor of a Business College in Brooklyn.

Prof. H. C. Spencer, of Washington, is now manufacturing the once famous Spencerian ink.

R. Spencer R. Danton, the once rival of R. C. Spencer, Sr., is living a retired life in Maine. Prof. Seiden Hunter, who prepares the copies of P. D. S. K. books, resides and teaches in Brooklyn. He used to practice after R. K.'s copies.

Prof. H. A. Spencer is now at Dallas, Texas. He was superintendent of writing in St. Louis schools five years ago. We filled the same position for two years after. How the wind has blown us and where have we landed!

A splendid writer for his age, 21, is S. R. Webster, Painesville, Ohio, and another is S. Howland, Oberlin, O. They can set copies for many old teachers.

Prof. Orrin Reynolds, of Chicago, is one of the most rapid muscular movement writers in the country. He has been for several years past superintendent of writing in the Indianapolis public schools.

Prof. D. S. Dow, a traveling teacher of writing and book-keeping, was last heard of among the Mormons. We suppose he's teaching the little Brigham how to write his letters.

Prof. Condon gave us a call sometime since. He is traveling, giving six nights

lessons in writing, of two hours each, at \$2 to \$25 per scholar, and seems to do well as he can talk.

Now that Hayes is inaugurated we suppose our friend Swanek feels secure in the treasury department. He is a splendid companion and a fine penman. We hope for some line from his pen next month for our readers.

Our friend James T. Knapp has just come into the possession of the Business College at Easton, Pa. He is a capital fellow and a fine penman. His published cards are marvels of beauty.

GOOD AND BAD TASTE.

Webster describes taste as "a nice perception of the power of perceiving and relishing excellences in human performance." The manner, with respect to what is pleasing, style." The word taste as used in the following is a nice judgment of what is excellent and beautiful in penmanship. I think the first requisite of penmanship should be legibility, and so long as this is the leading feature of practical penmanship, it should not be overlooked in regarding the art as a thing of beauty. All that is harmonious is in accordance with taste, but applied to writing certain forms must not be forgotten, for legibility must be regarded.

Each letter should be of proper size, of requisite height, and in harmony with all others of its kind. In small letters we have three grades of size, and these to be formed correctly and in good taste must possess a certain fulness and be properly spaced. The letters and s belong to small letters as only their points extend above them. The letters t and p belong to another class and are alike in height and uniform in amount of shading. The looped letters are of another class and should at all times be alike in length and in width, and all letters uniform in slant. It is true that no two persons write exactly alike. This is owing to the fact that no two display the same taste in the formation of their letters. We see writing all of one slant, say of 45, 50 or even 60 degrees, call it good writing because it is legible and harmonious. We see writing where each word begins with large letters and tapers to the end. This style used to be common and was taught as one of the styles by father Spencer. Again, writing with long looped letters with short loops and very small, short letters or very large ones. Writing very open, moderately open, condensed or very compact. All are legible and when written with perfect uniformity each may be called good writing. The various authors of penmanship have, during the past 30 years, presented to the public a host of styles, and none have shown a greater number of styles than the leading systems, Spencerian and P. D. and S. The old compendium, presenting a great variety of original Spencerian writing, presents styles far different from the Spencerian of the present. Yet in all the styles we find the regard for uniformity of height, slant, spacing, size and shading which renders them legible and pleasing and therefore good penmanship. Good penmanship, then, does not owe its virtue to being just so high, just so wide of spacing, just so such a slant, just so much shade and no more shading, and no matter what style but vary in these very points. No person can write rapidly and exactly, execute a line of writing according to the rules underlying any published system, yet there are hundreds of rapid yet beautiful writers. They are good writers because their work is uniform in height, slant, spacing, size and shading, and no matter what proportion of size their tastes may cause them to choose, and no matter if not a single letter will bear a strict analysis according to any system, the public (the judge) will call it good writing because it is legible and because it is uniform they will call it beautiful.

While nearly every writer has his peculiar style it is true that few are perfectly satisfied with that which they possess. All would write better, but to do so requires the cultivation of taste, as good taste lies at the bottom of good arrangement. A good arrangement of well formed letters, uniform in spacing between letters and words, not too long or too short, not written well here and careless there, but uniform in height, slant, spacing, size and shading throughout the page will ever be called good writing. The best of writers are not those who so slowly draw exact letters with pen and ink, but others approach accuracy as near as possible with a flowing movement, with legibility as their first aim, rapidly as the second and beauty last but not least. As the immortal Spencer said: "Grace is the ease of a body whether at rest or in motion." So in writing does a careful carelessness produce form.

"Not swelled, yet full, complete in every part, And artist not when least affecting art."

WHEN CONCEPT BEGINS PROGRESS
ENDS.

There are few who enter upon the study and practice of penmanship who do not desire to become perfect as it is possible in execution. While the ambition to excel exists with hundreds it is rare to find one who has possessed the knowledge of how to achieve this great excellence. Unless one is under the training of a thoroughly competent teacher the chances are fifty to one that progress to artistic skill will not be accomplished. How easy it is to look over the work of some one else and see wherein he blunders and show his ignorance and bad taste, but dear reader is it as easy to look into our own work and see as many failures? Certainly not. We soon become accustomed to our style and as no one is so (as we might think) imprudent as to criticize it your face, we become quite contented with it. Thus our mistakes become fixed habits, because we are not constantly finding fault with ourselves. We have never yet met a third rate penman, who had been in the profession a few years, but believed he knew all about the art and would not be so easily satisfied with all that he did. True various authors differed with him but that was their weakness. What he did not know was not worth knowing. Ask to see what works upon penmanship he had; he could not show one. Ask him to describe the difference between different systems; he became thoroughly satisfied of one's self or a system or most likely his own. Ask him to give a critical analysis of any letter or letters and he cannot do it. He most likely will tell you that he was self-made, it came natural to him and therefore would have you consider him as a great genius, whom the Gods had seen fit to bless with a special gift. There are so many of this, or a similar class of penmen, is not so surprising when it is considered what advantages they have had. The only persons who ever succeed in achieving greatness in anything are those who are the most severe critics of themselves. It is a glorious thing to fall out with one's self, because thoroughly satisfied of one's utter worthlessness. When such a state of mind can be brought about improvement is sure to follow. All who have ever succeeded in achieving high excellence in penmanship have had such experiences and never, except during the first year or two of their experience, did he ever think of new it all.

We Cannot Employ Agents.

In setting a price for our paper we did not think to provide a way for agents to make money out of it by getting clubs below our rates. We thought of every penman as a liberal hearted fellow, who would be glad to say a good word for us if we merited it, and so we fixed the price at a low rate, trusting to the good works and our own efforts for success. Who those good fellows are we shall soon find out, and they will not regret doing us a good turn.

Humor & Art Journal.

Published by A. H. Hinman and D. T. Ames, 203 Broadway, New York.

Vol. 1.—No. 2.

NEW YORK, APRIL, 1877.

TERMS: \$1.00 a Year, In Advance.

THERE IS NO SUCH WORD AS FAIL.

BY PROF. RUSSELL.

Young men, are you seeking a nation to day,
With the noblest and best that stream'd away,
With honor and might would you drive away
The obstacles circling around you?
Then take as a tall-man certain sinu turn,
For the trials that often arise.

This motto, and keep it forever in view,
There need be no such word as fail.
The Marston who opens for all the light
That leads to the temple of glory,
Is true earnest labor and honest each day
From seed time to harvest as hoary.
The word that he uses though true to all,
Is potent and sure to prevail.
But faintly while waiting though you may fail,
There must be no such word as fail.

Oh, youth, in the spring time the seed of thy heart,
Prepare for a glorious sowing.
With the seed of good deeds that race joy will impart,
Keep a brave careless watch and a firm faithful hand.

Through the vale where thy life work is growing,
Keep a brave careless watch and a firm faithful hand,
And life's whitening fields will exalt
The fragrance of heavenly deeds to stand
And prove there's no such word as fail.

Then upward and onward be true in the strife,
To virtue and sanctified living.
And plenty and peace shall attend you through life,
And the laborer in own right bring in his grain.
And at three-fold and ten your golden shall be,
While faint hearts the terrible word fail.
Your name with the few and successful see,
Who have proven there's no such word as fail.

How Blind Tom Eats.

The strange being, so long known to the world as a rare musical wonder, may almost be described as a wild animal, born piano-crazy. He even seems to devour his meals to the sound of imaginary music. A reporter at Virginia City expressed a desire to see Tom at his meals, and was accordingly taken to his room.

"Sit down here," said the agent, "and keep perfectly still. Tom detects the slightest sound, and often puts people out of the room under the impression that they mean to injure him."

The reporter seated himself in one corner of the room, and in a few moments a waiter brought to Tom's meal and placed it upon a stand. Shortly afterward Tom was led in from an adjoining room and seated along side the stand. The agent then withdrew, leaving Tom and the reporter alone.

When the blind musician took his seat, his features could be studied at leisure. His head seemed to be a literal copy from the pictures of idiots one sees in the pneu-mological works. There was scarcely any forehead, his nose was large and flat, the mouth and jaws simply brutal. His yellow, sightless eyes rolled continually in their sockets, and the whole aspect of his face was ferocious and animal.

Immediately on seating himself, he began to drum with his hands upon the table, as if fingering the keys of a piano, at the same time humming an air in a low tone. Next, he ran the tips of his fingers over the stand, and touched in succession a beefsteak, a dish of e-parganes, a cup of tea and some bread and potatoes.

Satisfying himself that a grace was war-ran-ble, he calmly spread his hands over it, and repeated a short grace in a reverent tone and very slowly. The instant the grace was said, he clutched the beefsteak in both hands, and, lifting it to his mouth, tore it in fragments between his teeth, seeming to swallow the pieces without mastication.

As soon as the steak was disposed of, he began sweetening his with little cubes of sugar. He evidently likes his tea sweet, for he put sixteen ordinary cubes of sugar into his cup, and then stirring the mixture, drank it down with a smack of satisfaction.

When this was done, he uttered a cry of delight, and, turning from the table, rubbed his hands together in a sort of childish glee, and danced about the room. Going

up to the masterpiece, he went through the motions of playing, taking no notice whatever of the articles which he knocked off. Suddenly he rushed back to the table and made a raid on the dish of asparagus, eating the stems entire, the white, stringy part, as well as the tender extremity.

He next clutched a large potato in his hand and placed it between his teeth, but suddenly changed his mind, and casting it down, lifted his eyes toward the ceiling, and again placed his hands to a position to play.

He held his head motionless for some minutes, as endeavoring to catch some stray musical fancy which was drifting through his mind.

Occasionally he made a movement with his hands as if he were about to strike a chord, but checked himself and his lip as if impatient. Then he would lose his brutal expression, and his eyes turned upward, seemed inspired. Finally he began beating time with his foot, a smile broke over his features, and he went through the movement of playing.

Success and Failure in Penmanship.

BY PROF. H. KUNNEL, JOLIET, ILL.

It is frequently remarked that many of the best educated persons make but very poor teachers. During twenty years as a teacher of penmanship, I have been struck with the same fact as regards teachers of the art. It is a well known fact that some of the best penmen are but indifferent teachers of penmanship. This I attribute to a lack of tact and talent. Genius may starve in a garret, wrangled in most debating rages, while management fattens in luxury.

A deplorable lack of even the rudiments of an education has caused the downfall of many an ambitious young penman, and some of the most shocking spelling has blasted the hopes of many an amateur, who complained bitterly at the utter lack of a just appreciation of his efforts by a critical public, when the truth was his lack of education, and especially his spelling, was the cause of his failure. I cannot forbear relating an incident which occurred while a traveling teacher of penmanship. In the town of C., in central Illinois, some twelve years ago, while engaged in teaching a fine class, many of whom were teachers of the public schools, I was informed that a most dangerous rival, having been floor-pole to establish Posey county, Indiana, had arrived in town, and proposed to start an opposition which promised to make things lively for me. He taught his own system, which, he informed the wondering and astonished people, was infinitely superior to the "Spencerian," and professed a most disdainful contempt for each and every system of penmanship known to nearly every house and store. It was not twenty-four hours before his spelling was the source of ludicrous remarks throughout the entire village, and the school boys hailed him with scores of misspelled words. Of course, it was impossible for him to secure a school in the village, and he left, most thoroughly disgusted man, claiming that the people were a most confounded pack of idiots.

Another fact that has had a tendency to greatly detract from a just appreciation of good penmanship, is that so comparatively few adopt it as a profession for any considerable length of time; this, with other causes, has had a tendency to cause a certain amount of contempt for penmanship by certain persons of other professions. It is also very probable that in no other profession are there more shams or pretenders than used to exist in traveling teachers, which wrought almost an irreparable injury in many localities to the business. The methods and manner in which an unsuspecting public were gulled by sharks, were many. I have also noticed a considerable amount of intemperance existing among traveling teachers, and right here let me say that the excessive use of stimulants has, in my opinion, the power of ruining the best penmen for professional duties; that the excessive use of ardent spirits hurried J. D. Williams to an early and untimely grave, I have never yet heard contradicted. Then let me emphasize the remark, to be successful in penmanship, *abstain that absolute sobriety and strictly temperate habits are absolutely necessary*, both in relation to tobacco and all kinds of liquor, and I think that this truth can not be too thoroughly impressed upon the mind of every young penman who would rise to eminence.

[TO BE CONTINUED.]

A Sample Circular.

The following circular has come into our hands, and as it contains several good points which may serve teachers who travel, we give it. We should be glad to get all such circulars as is possible, with a view to benefit those who wish to improve the public generally:

"Prof. J. A. Congdon would respectfully inform the citizens of this place that he is prepared to give instructions in penmanship in all its departments. He has been engaged in teaching this beautiful and valuable accomplishment nearly twenty years, during which time he has taught over fifty thousand pupils—a greater number than were ever taught by any other member of his profession. Thousands of his pupils are now filling positions of honor and trust in banks and counting rooms, and are writing the plain, practical, smooth, free, rapid hand they mastered under his instructions. Hundreds of refined and accomplished young ladies, who were taught to write a true fashionable corresponding style artistically by him, are now earning from one to three thousand dollars per annum with their pens. Hundreds who have graduated at commercial colleges have afterwards attended his classes, greatly to their advantage. He is ready to write a true fashionable artistic penman, and unrivaled as an imparter. His system of penmanship has been pronounced by competent judges the best for practical purposes in the world.

"What some call good writing is not considered such in the counting room. Business men expect that they employ not only to write legibly and uniformly, but to write easily, smoothly, rapidly and well. Bad writing is no sign of genius. Dots are as capable of writing poorly as intellectual giants. Defective instruction is the chief cause of the scrawling, cramped,

slow, awkward, miserable writing so often seen. Good writing requires much more knowledge than bad writers suspect. Practice alone will not make a good writer, as hundreds who have written badly over forty years will testify. To write well a person must have clear, correct, definite ideas of the forms and proportions of letters, and must be familiar and well trained in those positions and movements which are necessary to execute them with precision, certainty and freedom. Those who write well do it because they have the requisite knowledge.

"Poor writers usually attribute their want of skill to nervousness, poor imitative power, lack of ability, etc., while the true reason almost invariably is, they were never properly taught, and have never thoroughly learned the art. A good hand is indispensable to success in many positions, and in any sphere in life it is an advantage. It has frequently secured a good situation for its possessor, while those who wrote poorly were unemployed. Many a young man can attribute his first success in life to writing a good hand. An elegant, rapid penman can always command a high salary.

"Elections are often the simplest, easiest, wisest and best way to become a good penman is to take a few lessons from a professional teacher of penmanship.

"School teachers will find these lessons extremely valuable. They will not only greatly improve the penmanship, but acquire invaluable skill in imparting. Many have found the lessons produce a salutary influence on the salaries.

"Those who join the public class will be taught a rapid, smooth, regular uniform, plain, practical, neat and fashionable hand, admirably adapted to business and correspondence. They will not only learn all about it, but also be able to do it. After taking these lessons, pupils invariably find that they can write from five to twenty times better, and from two to five times faster, and with much less fatigue. Those who take these lessons consider the knowledge gained worth from ten to fifty times the cost.

"The lessons will consist of twelve hours instructions, given on six successive evenings. Twenty minutes per day is usually devoted to this subject in common schools; it would therefore require thirty-six days, or over seven weeks' attendance at an ordinary school to obtain twelve hours' instruction in penmanship. This time is sufficient to enable all who take these lessons studiously, to write a good hand. They will get at least the value of their tuition.

"Terms for the lessons in public class, including pens, ink, paper and sufficient copies for subsequent practice, three dollars, (\$3.00), payable in advance. Spectators 75 cents per evening.

"Those who cannot attend the public class, can obtain private lessons at reasonable terms."

"Don't show my letters," wrote a Rockland young man to a young lady who wrote to him legibly and uniformly. "I was the reply: 'I'm just as much ashamed of them as you are.'"

"Little drops of water, little grains of corn, make the fertile Bourbon and the mooring horn."

Published Monthly, at 205 Broadway, for \$1.00 per Year.

VOL. I. NO. 3.

"How justly bold, when in some master's hand,
The pen at once joins freedom with command !
With softness strong, with ornaments not vain,
Loose with proportion and with neatness plain,
Not swelled, yet full ; complete in every part,
And artful most when not affecting art,"

Answers to



C. R., New Orleans.—The "No Plus Ultra cards" are published by J. T. Knauss, Eads, Pa.

J. N. S., Wagner's Station, Ind.—Williams and Packard's Gems may be procured from us at the publisher's price, \$5.

J. F., Jr., Ashland, Pa.—We thank you for your suggestions and shall bear them in mind. There are principles in German writing.

E. C. B., Grantham, N. H.—You write a good hand for one doing heavy work. Your capitals are rather too large for the rest of your writing.

R. B. Lewis, Wells, Vt.—"Townsend's Analysis of Letters" is published by Messrs. Iviou, Blaisdell, Taylor & Co., 138 Grand street, New York.

Send in the Names.

It is our intention to publish a list of our professional penmen with their post office addresses at an early date. That the list may be as complete as possible, we request penmen to send us their own names for that purpose, and also the names and address of others of their acquaintance.

Illustrations.

The extra labor and expense incurred in the enlargement, new headings, &c., of the present number of the JOURNAL has prevented our devoting so much attention to general illustrations as we intend to do in the future.

We shall endeavor to present to our patrons in each number a rich feast of fine things in penmanship.

Specimens Solicited.

In each issue of the JOURNAL we intend to give at least one fac simile specimen from the pen of some eminent penman. We therefore invite contributions for that purpose. To those who desire, we will mail on application a circular giving advice regarding the execution of work designed for reproduction, in order to secure the best results.

Exchanges.

We have received the first number of the *Pen Pilot*, a spicy little sheet published by the students of Packard's Business College, 805 Broadway. Its "tale" is well told, and "tells" well alike for its authors and the institution they patronize.

Any person desirous of securing the management of a thriving business college, by paying a portion of the receipts, can learn of an opportunity to do so by addressing us.

Lecturers or teachers desiring a good black-board should read the advertisement of the Silicate Slate Company. They supply the best. Their lapinip or stone cloth makes the most convenient and perfect portable black-board in use.

Penmen who desire a superior good pen, or to have old ones made as good as new, should read Mr. Fisher's advertisement in another column. We have used his pens for flourishing and text lettering for several years and know them to be very superior.

We have received samples of some very excellent steel pens from Messrs. Eastbrook, 26 John street. Their No 333 is well adapted to the copy writing, a good substitute for Gillott's celebrated 303, while No 128 is superior for business writing, and off-hand flourishing.

Now is the time to subscribe for the PENMAN'S ART JOURNAL, so as to receive all enlarged and illustrated numbers. We do not expect to be able to supply the back numbers to your great extent. If you wish all the numbers subscribe now.

FINE LEAD-PENCILS.

A few days since we had the pleasure of visiting and inspecting the works of the Hon. Orestes Cleveland, in Jersey City, manufacturer of the justly celebrated Dixon lead-pencil. It is a mammoth establishment capable of turning out fifty thousand pencils per day. We regret that want of space, in our present issue, prevents any detailed description of the process of manufacture, it would be of interest to our readers, and we hope to do so in some future number. Suffice it to say, that from a thorough trial of these pencils, we are prepared to fully endorse the following:

OFFICE OF THE AMERICAN BANK NOTE CO.,
142 BROADWAY, P. O. Box 781,
New York, July 5, 1876.

Mr. Orestes Cleveland.

My Dear Sir.—Through a friend I was induced to try your Dixon pencil (though very much vaunted to the Fisher), and from a careful trial of now several months, I am perfectly satisfied that they far exceed anything I have ever used. I have taken pleasure in giving to one and another in our business, and there is but one opinion in regard to them, that of perfect satisfaction. I am, sir, very respectfully yours.

Wm. MARK SMITH,

Chief of Art Department.

The above refers to the now celebrated Dixon American Graphite Pencil. For 25 cents, in currency or postage stamps we will send samples which for QUALITY and QUANTITY will make this a rarity.

DIXON PENCIL CO.,
Jersey City, N. J.

A Rare Prize.

A FAC-SIMILE COPY OF JOHN D. WILLIAMS' MASTERPIECE TO EVERY NEW SUBSCRIBER OF THE PENMAN'S ART JOURNAL.

A short time previous to his death, Professor J. D. Williams was employed by Professor S. S. Packard, then, as now at the head of the Bryant and Stratton Business College in New York, to design and execute, without limit as to time and care, a specimen diploma, designed to be engraved for use throughout the chain of Bryant and Stratton Colleges. The work was executed throughout in Mr. Williams' most elaborate and matchless style, indeed it was always spoken of by him and Professor Packard, as his masterpiece, especially the off-hand flourishing of which there is a most liberal display, is the most masterly and effective we have ever seen, and in this respect, we believe the work to stand unrivalled, not only as a masterpiece of John D. Williams, but of the world.

So liberal was Mr. Williams in the display of his art, that when an estimate for engraving the work was procured it was found to be too enormous to be borne, and the idea was abandoned, and a less complicated design was substituted.

Through the kindness of Professor Packard we have been permitted to reproduce by photo-lithography, a fac-simile copy of this work, which is done in a very perfect manner upon fine plate paper, 12x16 inches in size.

Independent of, and additional to the

work, can honestly claim to have the most perfect and elaborate specimen of off-hand flourishing yet produced. With many thanks for your unexampled fidelity in this matter, I am with great respect,

Yours truly,
S. S. PACKARD.

THE FIFTH AVENUE SCHOOL FOR BOYS,
239, 241, 243, FIFTH AVENUE, N. Y.

Professor D. T. Ames.
DEAR SIR.—The specimen copy of one of the later unpublished works of John D. Williams, which you kindly presented me, is a marvelous exhibition of the easy, graceful lines and combinations, so characteristic of the flourishing of that prince of penmen. The lettering is also of a high degree of excellence, a portion of the initials combining in a remarkable degree, great elaborateness of design, with perfect legibility, a model in this, as the latter respects, to be imitated but not excelled. I predict that your plan of giving copies of this work as premiums for subscribers to the PENMAN'S ART JOURNAL, will bring "Williams" in such numbers, that you will be under obligation to Pack 'ard, before you get them in your mail.

Respectfully,
B. F. KELLEY.

ELIZABETH BUSINESS COLLEGE,
ELIZABETH, N. J.

Professor D. T. Ames.

DEAR SIR.—I have just received an advance copy of what you have planned to term, "John D. Williams' Masterpiece of Penmanship." I am astonished, that even Williams could have produced anything so near perfection. The flourishing, lettering, shading, and stippling, are marvels of accuracy and beauty, while the reproduction fully equals the original. I opine



A Common-Sense Binder.

We invite the attention of our readers to an advertisement under this head, in another column. We can most truly commend the binder, as being all that is claimed for it. It is convenient and practical.

E. C. Rogers & Co., of La Crosse, Wis. have published a series of statement cards, designed to be used in teaching writing. They are ingenious and admirably adapted for securing attention and care, and hence success on the part of the pupil. We commend them to the attention of all teachers of writing.

Good Luck.—Some young men talk about luck. Good luck is to get up at six o'clock in the morning. Good luck is to live on eleven pence, and save a penny. Good luck is to fulfil the commandments and to do unto other people as we wish them to do unto us. We must plod and persevere. Fortune must be taken care of, because they are the seeds of guinea. To get on in the world, we must take care of home, sweep our doors, ways clean, try to help other people, avoid temptations, and have truth and faith in God.

An important young fellow offered to let the teacher of a young ladies' grammar school, who was boasting of the proficiency of her pupils, that not one of them would "decline" the coun husband.

premiums offered in another column for new subscribers, we propose to send, by return of mail, mounted securely on a roll, to every new subscriber received before the 15th of June next, a copy of this rare specimen, from our greatest master. To present subscribers, who forward the names of one or more new ones, we will forward an extra copy, additional to our other premium.

No admirer of really skillful penmanship, or pupil seeking the highest examples for study, and emulation, can afford to let this opportunity for procuring so rare a gem pass unimproved; by such, it alone will be prized far beyond the price of our annual subscription.

PACKARD'S BUSINESS COLLEGE,
805 BROADWAY, N. Y., May 14, 1877.

D. T. Ames, Esq.

My Dear Sir.—The fac-simile copy of Professor Williams' masterpiece of pen work which you have just shown me, exceeds in beauty, and perfectness of detail, my most extravagant expectations. I had no idea that the art of photo-lithography had been brought to such perfection.

You are quite right in assuming that Mr. Williams considered this specimen his best effort in the way of lettering, and flourishing combined; and I am sure that had he lived to see its reproduction, as it has come under your guidance, he would have been delighted beyond measure.

I am sure that whoever possesses this fine

every artist will desire to possess a copy of this gem.

Very truly yours,

JAMES H. LANSLET.

A wager lately came off, the terms of which were as follows: "I will bet any man £100 that he cannot make a million strokes with two and six within a month. They were to be to mere dots and scratches, but fair down strokes, such as form the child's first letters." A gentleman accepted the challenge. The month allowed was the latter month of only twenty-eight days, so that, for the completion of the undertaking, an average of 26,000 strokes per diem was required. This, at 60 per minute, or 3,600 per hour, seemed neither the human intellect nor the human hand can be expected to do more than call for two hours' labor in every twenty-four. With a proper respect for the Sabbath, the gentleman determined to abstain from his work on Sundays, and by this determination diminished by four days the period allowed him; at the same time, by so doing, he increased the daily average of his strokes to upward of 41,000. On the first day he wrote 45,000, on the second day nearly as many. But at length, after many days, his hand became stiff and weary, the wrist swollen, and, without interrupting his progress over the paper, it required the most constant attendance of some friend to hold it with a lotion calculated to relieve and invigorate it. On the twenty-third day the million strokes, exceeded by some few more, "to make assurance doubly sure," were accomplished. These interesting papers are not placed in the archives of the Royal Society, of which the gentleman is a Fellow, but were claimed and received by the person who paid the wager.—*London paper.*

PACKARD'S COMPLETE COURSE

OF
PENMANSHIP.

RUSSELL'S Common-Sense Binder,

Fig. 1.



1 Represents an adjustable annealed Steel Fastener, pointed.
2 Represents the Steel Sleeve, with clasp.
3 Shows how the papers are to be filed.

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Papers may be filed from the back or front of the Binder. Ordinary Book-binding may be accomplished by any intelligent person using this Improved Common-Sense Binder.
THIS BINDER is free from any complicated or tedious features, and is not only the most perfect, but the most durable.
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N. Y. SILICATE BOOK SLATE CO.,
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Only for advertisements and other matter must be handed in previous to the 10th of the month in which it is to be published, as we shall be ready to receive the Journal promptly on the 10th of each month.
Advertisements inserted under this head for the entire portion of eight weeks.

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EXECUTED WITH A PEN BY DT AMES.

D. T. AMES, Editor and Proprietor.
A. H. HINDMAN, Associate Editor.

VOL. I. NO. 4.

Pronounced thus :

On yon garden bed reclining,
Beats a youth his aching head ;
" Cull I flowers, I ! weeds confront me ;
Let us hence," he sadly said,
" Care rots out the stoutest manhood,
Peace my wearied soul doth need ;
Be no strife for me heretafter,
Eless my heart will go to seed."

The Artist Teacher.

LAW'S BUILDER TAKES A PILE

Of massive blocks of polished stone,
Wearing a monarch's robe and crown,
And as upon a great throne
The monarch laid his scepter by,
And as upon a great throne
The throne was vacant, and a sign
Was all that spoke of obliterated fate,
The kingdom vanished, and the palace fell,
And the great builder lost his seat as well.

I saw the vanisher lift the rock,
And how therefore a mighty mass,
And as upon a great throne
That might all other things surpass;
He laid the crown and scepter side by side,
I felt I saw a vision fair,
He laid the scepter and his will,
Pointing and perfect standing there,
He made the marble stand as dead,
Nor felt the artist's name it kept in trust.

I saw a painter turn his eye
To heaven's blue dome and reflect spheres,
To earth's clouds and the sun's bright
With pencil of immortal years;
He painted the canvas, and it glowed
With glorious of the picture drew,
He sought the meaning in radiant streams:
He glorious of the picture drew,
He sought the meaning in radiant streams:
He glorious of the picture drew,
He sought the meaning in radiant streams:

I saw the weaver at his loom,
With warp and woof of strange design,
To weave the threads in flowers bloom,
And painted with a hand divine;
The weaver wove with golden threads,
The weaver wove with golden threads,
The weaver wove with golden threads,
The weaver wove with golden threads,
The weaver wove with golden threads,
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I saw a teacher building looms,
With warp and woof of strange design,
To weave the threads in flowers bloom,
And painted with a hand divine;
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Experiments in Handwriting.

Of late years forgeries and attempts on the part of individuals to disguise their handwriting, have become very frequent. From the penmen of the penmen of commercial circles, are aware of the astonishing amount of forgeries which are constantly being perpetrated. In the aggregate they amount annually to hundreds of thousands, and even millions of dollars. While instances like the noted bond forgeries, and frauds amounting to half a million of dollars, a few years since, attempted and partially accomplished upon the Bank of England, and the more recent forgeries of probably equal amount, of railroad and telegraph bonds in our own country, may be of comparatively rare occurrence, successful and unsuccessful efforts to procure money from banks and individuals, by means of forged checks, drafts, letters of credit, &c., are of almost daily occurrence in this city alone.

The subject is, therefore, not only of great importance, but one of deep interest. We therefore venture to offer to our readers a few points embodying our own experience and observation relating to this subject.

In the eye of an expert, an individual is so much personified in his handwriting, and as surely recognized by it, as he is by his physiognomy. A person may disguise or distort the general appearance of his writing, as he may the expression of his face, or the sound of his voice, yet his peculiar characteristics by which he is recognized will in each be plainly visible, in spite of all efforts at disguise. Habit imparts peculiarities in form of letters, to their proportions, slope, space, connection, turns, shade, &c., which a person can no more successfully conceal than he could his personal identity by drawing up his nose, squinting his eyes, or walking with a lisp.

It is to the careful examination of these peculiar and habitual characteristics that the expert directs his attention, rather than to the general appearance of the writing. In a forgery a general semblance of writing is easily obtained, and as easily changed into a disguised hand; while it is well nigh impossible to impart these habitual points of distinction to a forgery, or to conceal them in a disguised handwriting. In forgery there is also usually a manifest hesitancy in the lines, and want of the grace and freedom of the genuine. Especially is this the case where the genuine is written in a rapid, off-hand movement, from the fact that the imitator must slowly draw the lines at the same time that he is studying the original, as a school-boy would his copy.

The writing of persons who write slowly, with a drawn movement, is therefore the most easy to counterfeit, as the movement conforms more to the necessarily slow drawing movement of the imitator.

One of the most frequent modes of disguising writing is to change the customary signs, which with some variation in type of letters, &c., at once impart an entire change to the general appearance, so that a page, here or signature, placed in juxtaposition with the ordinary hand, would, by a novice, be pronounced entirely dissimilar. Yet the force of habit is so powerful in controlling movements of the hand as to instinctively impart many or all of the peculiar individual characteristics of the writing—as, for instance, the manner of beginning and ending the words, dating the line, crossing the line, the peculiar formation of certain letters and combinations of letters, as the *ll*, &c.; so that while quite dissimilar in general appearance, in detail they are very much the same. One instance occurred in an effort to disguise writing where the writer was betrayed even by the habit of making the first of a double loop much longer and larger than the second, thus:

ll

and making his *t*'s and *d*'s with loops thus:

td

crossing the *t*'s with a line much extended and running upward as in example. Letters are often the same in general appearance, but entirely dissimilar in their analysis, a striking instance of which occurred in the case of a person charged with forgery, where the charge rested upon the alleged close resemblance of certain letters to those which he habitually made; for instance the small *e* was made, in the forgery, invariably thus: *e* divided two-thirds above the center loop, which pointed downward—while in the one it was habitually made thus: *e* one-third above the center loop, which pointed upward; the same general resemblance occurred in many other letters, equally dissimilar in their analysis, sufficient to give a very close general appearance, but very different in detail.

Go to a Good Teacher.

There are many who are striving for success in the penmanship of penmanship, who work with the utmost diligence, and find that the efforts should secure a better reward. There are many such who have never been under the training of a strictly first-class teacher, and are ignorant of many methods which successful teachers use. There is no profession, excepting, perhaps, medicine, in which one can more easily make mistakes than in penmanship. In medicine, diplomas are required of those who would practice it. In the country we have normal schools in which persons are taught the science of teaching. The nation regards these schools as a public necessity, as good teaching is a science, and the graduate of the normal school is prepared to anticipate and overcome the hundreds of obstacles which lie in the path

of a pupil's progress. The rapid advancement of education in our country is largely owing to the superior teachers who are prepared at the normal schools. Four years are usually spent in these schools in learning how to teach. How many years, or months, or weeks, or days, or hours even, has the average penman spent under the instruction of a superior teacher of the art, in learning how to teach penmanship. That a large number of persons feel at a loss to know how to teach penmanship we know to be true. We have frequently been written to, asking how we would teach a class for twenty classes, &c., what we would teach a normal class, &c., what many methods we would use and hundreds of other questions. To answer such questions fully would be impossible by letter, for there are hundreds of things that can hardly be taught by illustration. A few months' trial under P. R. Spencer and J. D. Williams has been to us the key to our success. With them we learned methods which might never have occurred to us in a lifetime of experimenting, and instead of groping in the dark, ever doubtful what to do, or not to do, we gained clear ideas with which to work of have been of immense value. As we look back over our experience, we feel that nothing could have filled our needs more fully than those lessons, and feeling as we do, the advantage one ever possesses who has been trained by able teachers, we urge that our friends who are climbing in the profession, will not ignore the importance of thorough training under some superior teacher. If success in the profession is worth having, it is worth preparing for, and any penman who is known to make fine penmen of his pupils, is the only one in the country. There are several such in the study, and if a penman claims to be such he should be able to prove it by pointing to fine and successful penmen who have become so under his tuition.

Penmanship and Book-keeping.

Perhaps a majority of the best business penmen of the country are practical bookkeepers, and as such are filling positions in business. For one to be a fine penman is certainly very desirable, but especially is so with one who depends upon his ability as an accountant for his success.

Unless one intends making the profession of penmanship a business he can well afford to acquire a mastery of the subject of accounts, for these two branches well mastered afford one a certainty of success. The poor book-keeper, although he may be a fine penman, will secure a position many times quicker than the good book-keeper who writes poorly. Many a young man of even ordinary ability has secured good positions through his writing, for it seems to be the nature of those in business, as well as out of it, to admire fine writing. Business men take pride in having their books kept neatly, in having handsomely written business papers and letters pass out from their houses, and when they advertise for assistants, &c., those letters which present the clearest appearance are not the ones thrown into the waste basket. While the clerical days crowded with young men looking for positions, there are always opportunities for those who possess superior qualifications. Chief among these qualifications is fine penmanship, and next to it is a good knowledge of accounts. There are many of our readers who possess ability to write so elegant hand, yet do not succeed in deriving much benefit from it. To such we would advise the acquirement of a knowledge of accounts in the way we have mentioned, as a first application for a position canvases business houses and prevent the letter to proprietors. Such a course we have tried years ago with success and have seen it prove useful to friends who could write well. Such a course secures the attention of a business man and forces him to see your penmanship, and if it is elegant it

may result in his asking you to call again. Some poor writer may have been discharged in the meantime, and when you call again there is an opening for you. Not only would we recommend penmen to master book-keeping for business use, but if they are teachers it will greatly improve their chances for employment in business colleges. The business college proprietor to day cannot afford to have a penman devote his whole attention to teaching the art unless he pays a low salary, while one who is able to make himself useful in teaching accounts will be able to command a much better salary and be more secure in his position. There are many towns of from three thousand to five thousand inhabitants, where a penman who could book-keeping well, could do a good business for several months, for there are many who wish instruction in those branches who would pay a good price for it, yet can not spend the time and money to go abroad to a business college. In fact any penman who understands accounts thoroughly is much better prepared for success than one who only depends upon writing.

Ornamental Penmanship.

There are many who practice ornamental penmanship in making fine display pieces for exhibition and in the selection of the work. To do fine pen drawing requires a good knowledge of drawing, the effect of light and shade, and a great amount of patience. Flowers used to be chosen as a center-piece, and sometimes a wreath of flowers; sometimes a head and bust of a lady; sometimes a group of birds, a bird's nest, &c. Such work oftentimes so closely resembles finely printed designs that persons who view them are ill disposed to credit their being done with the pen. We have often seen such work placed by the side of a piece of skillful flourishing, and noticed the attention which each piece attracted. We have noticed at fairs that all work of the fine order did not seem to attract as much attention as the flourishing. True, there had been many times as much time spent upon the pen drawing as the flourishing, yet it was not as effective in securing attention and admiration. We have frequently seen flourishing to take precedence over pen drawing. Among those who are pen drawing are Professors Lymann, P. R. Spencer and H. W. Flickenger. Their specimen work represents a great amount of care and study, and while it represents great skill in drawing we are satisfied that it is not appreciated by the public as flourishing would be. In the matter of ornamental penmanship health should be considered, and in the cases of Mr. Flickenger, and Lymann Spencer they have both greatly damaged their health by close confinement in pen drawing. John D. Williams and Alexander Cowley, famous penmen, whose flourishing as their field for fame, and we are sure that the mass of people would place a higher estimate upon a piece of Williams that required two days to execute, than they would upon the fine pen drawing of others requiring months in its preparation. In our idea the main work upon a piece of ornamental penmanship should consist in flourishing, lettering, writing and here and there small gems of pen drawing. Such work can be done rapidly, is very effective in appearance, is not regarded as printed work and does not wear out one's life as close pen drawing does.

Back Numbers.

Subscribers who desire to do so can have the April and May issues (Nos. 2 and 3 of the Journal), the supply of No. 1 is exhausted. We shall state the date when forwarding their subscriptions, if they desire the back numbers; and also mention the particular penman desired.

It is especially desirable to have all the colored and illustrated numbers, of which No. 3 is the first. Enclose ten cents for sample copy.

Unity and Simplicity of Forms of Letters Necessary to Good and Rapid Business Writing.

Much practice in learning to write is lost by making use of a multiplicity of complicated forms of letters; not only is the acquisition of a good handwriting thus rendered more difficult, but the subsequent practice is rendered proportionately slow and tedious.

The simple forms are not only more easily acquired, and more rapidly executed, but they are more easily read than the more ornate styles; in fact those forms that cost the most, are worth the least. It is as if a merchant should constantly purchase an inferior class of merchandise, and pay the high prices of the best; his chances for success certainly would not be very promising.

Labor, whether of the clerk or mechanic, is rewarded according to the results it can produce. The copyist or clerk who can write one hundred words, equally as well, in the same time that another writes equal, will certainly, other things being equal, command twice as much pay.

The rapidity with which writing can be executed, depends largely upon the simplicity of the forms of letters used, and the size of the writing. A medium or small hand is written with much more ease and rapidity than a large hand; from the fact that the pen can be carried over short spaces in less time, and with greater ease than over long ones, and can execute simple forms more easily and rapidly than complicated ones. To illustrate. Suppose one writer were to habitually make the capital R thus:

which requires eleven motions of the hand to execute, and that another were to uniformly make it thus:

requiring only four motions of the hand. It is apparent that the difference of time required to make each cannot be less than the proportion of eleven to four; that is not all. The complicated form, consisting of many lines, some of which are required to run parallel to each other, and all made with reference to balancing or harmonizing with some other line requires to be made with much greater care and skill than the more simple form, so that the disadvantage is even greater than indicated by the simple proportion between eleven and four.

This plan carried out through the alphabet, would be fatal to rapid and legible business writing.

Unity of forms in business writing is also very essential to rapidity and excellence. The mechanic who makes one thing a specialty, acquires great skill and dispatch in this work, in fact he becomes the representative man in his vocation—so the writer who makes use of the minimum number of the most simple forms of letters in writing, will become proportionately more skillful and rapid, than be who adopts the maximum number of the most complicated forms.

These remarks are intended to apply more especially to business and unprofessional writing. In ornamental and professional writing, where show and beauty are of greater consideration than dispatch, variety and complexity of forms are quite proper, and even necessary.

Business Colleges and the Journal.

The success of the *Journal* should be especially desired and aided by these institutions, since it will treat, as a specialty, upon subjects which they make a specialty of teaching.

We believe that instructors in those institutions can do their pupils no greater benefit than to induce them to subscribe for and read the *Journal*, may appreciate this fact, and have forwarded long lists of subscribers from among their pupils. We trust many others will do this wisely.

Success and Failure in Penmanship.

BY PROFESSOR RUSSELL.

Some of the first questions that arise in the mind of the young peon who upon his advent to the profession is, what shall I do? how shall I do it, where and when shall I begin? If these questions could be satisfactorily answered, we suppose that there would not be a tithe, of failure, and failures that are constantly recurring. To a young man of the right stamp these questions are very easily answered. To answer to the first we would say qualify yourself thoroughly for the work, not only by becoming a good penman, but by securing a good education; cultivate the habit of speaking easily and fluently before any kind of an audience, attend a well organized debating society, which will assist you greatly in the art of speaking; cultivate a pleasing address (good manners has made many a fortune)—certainly no other one qualification contributes more to true success than a winning way, without it the most learned man is a probable failure.

We remember a striking illustration which occurred in Vermont when we were a lad of thirteen attending school in the little village of H—, near Burlington. In that village lived two doctors, one, Doctor B., was possessed of a superb education, but had a sour, morose disposition and repulsive manner; the other, Doctor O., possessed but very little education, but superior manners, always glad to see the poorest man in the village, inquiring very minutely as to the health, &c., of every one he met. The result of the success of the two men may be summed up as follows: Doctor B. died and was buried at the expense of the town, whereas Doctor O. secured a fortune of nearly \$500,000, which may be attributed to his manners, as his education and knowledge of medicine was meagre indeed. Self reliance we regard as the alpha and omega of all true success; our bravest, best and most successful men have been men of this stamp, but there are always men, far too many, I am sorry to say, mere appendages to the macho of others, without the energy of a positive, personal life, inherent in themselves. They have no trade, no art, no profession, in fact, nothing to which they are expert. They are family pampers, unable to do anything, except as they have a guiding genius to direct them. They are mere breathing machines; too often they are as loose and vicious in their morals as they are helpless and dependent in their condition. To this class we suppose it would be worse than eating pearls before swine to attempt to give words of advice, instruction or encouragement.

To be something and do something worthy of being a man, should be the determination of every young man. Where shall I go to do the best? is an all absorbing question to the young penman. The young man of the east, in a wealthy community, where huge capital is required to embark in business, sees but little chance for him, but he should remember that the millennium of the day have been for the poor part of the world, and the despised boys like himself, and that wherever there is a will there is a way, although it may lead through many bitter trials before reaching the goal of success. To be poor, therefore, is by far from being the worst thing that can happen to a young man. Who are the men of mark in American society? who fill the best positions and acquire the amplest fortunes? By far the largest number come from the ranks of comparatively humble life. Many young men leave home and go into a new country to start business, acting upon that well known principle, that a prophet is not without honor save in his own country. This is true and you will see that young men more uniformly successful than those that have not the energy to push out for themselves. The young man that strikes out and turns up something, will succeed a thousand times where the young man who folds his arms and waits at home for some-

thing to turn up, will succeed none. Do not depend on rich relations or upon the blue blood that flows in your veins from aristocratic ancestors, for if you do, you may rest assured that in your most trying hour of adversity they will merely desert you. "What do you know of the young man?" asked the head of a large wholesale dry goods house in Chicago, of an eastern acquaintance, who had introduced a young friend who wished to obtain a position as book-keeper in the establishment. "Oh! I've known his father for a great many years," replied he. "We go nothing on dandyism in this house," was the terse response of the dry goods prince, "tell me what you know of the young man himself, and of his capabilities;" his information in the direction was most amazingly meagre. The young man got no position there. The truth is men nowadays must stand upon their own individual merits. In no department of life do men rise to eminence who have not undergone a long, diligent preparation; for, whatever be the difference in mental power of individuals, it will be the cultivation of the mind alone that leads to distinction. If we look around and contemplate the history of those men whose talents and acquirements we most esteem, we find their superior knowledge has been the result of great labor and diligence. Energy and perseverance are the handmaids of success, and the individual who possesses these requisites has usually the guarantee of triumph whatever opposing obstacles may seem to rise to thwart his purpose.

Penmanship as a Science.

Elder of the *Penman's Art Journal*.

After many years' experience in teaching penmanship, and the general business course, during which I have continually been my purpose to thoroughly investigate everything published upon the subject, I am satisfied that penmanship is both a science and an art. I am also satisfied that it is more generally taught merely as an imitative art than otherwise, and that the great cause of the general failure to acquire what I would call a good business hand (a perfectly legible hand, executed with ease and rapidity), is in supposing that the pupil only needs copies to imitate, and that little or no attention needs be given to correct position or movements. If I mistake not the language of Professor Russell in the April number, he rather ignores the latter than otherwise, and many seem to suppose that if one can form the letters of the alphabet, and flourish a few small initials, no attention should be given to time or labor required, what length of time he would require to journalize and post the books of a common business house, or what style his penmanship would assume if he should execute thirty or fifty pages per day.

I am aware that every species of work that can be called *truly artistic*, requires much time and taste in execution, and have often had reasons for believing that some of the finest pen artists, were at best, a work of the penmanship, and somewhat like Bullfinch's Grammar to the pupils of our common schools.

But it is generally admitted that there is a marked deficiency in the understanding and use of penmanship, and that there are errors in the present methods of teaching it, which may, and should be corrected. This becomes more evident when attention is given to the fact, that all classes of pupils acquire greater proficiency in it in a few weeks under an instructor, than they have been able to attain under others in many years, though their former teachers executed very superior specimens.

I would not undervalue correct copies, nor for a moment encourage one as a teacher who could not execute at least a fair business hand, and I would be certain that the specimens he exhibits were not bought, as is a large proportion of those hanging in the business colleges of the

West, and used by transient teachers throughout the country.

While earnestly encouraging the study and use of correct copies in their place, there seem to be good reasons why copies alone might be harmful if used without a due knowledge of the position and the movements necessary to execute them, and so as not of their despatch and facilities. If one merely learns to imitate, the place in a copy, he is at best but a mimic, if not too slow and cramped in his movements to merit attention as a business peon.

What is the result of the great ad, long continued over the many systems of penmanship in the public schools of this country, to say nothing of the so-called business colleges in which pupils use only engraved specimens? What compensation has been obtained for the vast sums of money and the time consumed in merely trying to imitate these many fine and studied notions of engravers?

I do not thus seek the injury of any person or business, nor do I wish to engender controversy, but believe that light would be of great benefit to the public, and wish to see THE PENMAN'S ART JOURNAL become a necessity with every live teacher. Most respectfully yours,

THOS. J. HYLAND.

Nationality of Handwriting.

It is a remarkable fact, that no man ever got rid of the style of handwriting peculiar to his country. If he be English, he will write in the English style; if French, in French style; if German, in German; if Spanish, in the style peculiar to his nation. Professor Russell states: "I am acquainted with a Frenchman, who has passed all his life in England, who speaks English like one of our own countrymen, and writes it with ten times the correctness of ninety-nine in a hundred of us; but yet who cannot, for the life of him, imitate our mode of writing. I know a Scotch man, who was educated entirely in France, and reared eighteen years in that country, learned exclusively of French people, and who, though he had a French writing-master, and, perhaps, never saw anything but French writing in his life, yet writes in the English style; it was really national instinct. In Paris, all the writing-masters profess to teach the French style of writing; but, with all their professions, and in their exertions, they can never get their pupils to adopt any but the cramped hand of the French. Some people are able to tell the characteristics of individuals from their handwritings. I know not how this may be, but certainly the nature of an individual belongs can be instantly determined by his handwriting. The difference between the American and English or French handwriting is immense—a school-boy would distinguish it at a glance. Mix together a hundred specimens of manuscript written by a hundred Frenchmen, and another hundred written by Englishmen or Americans, and no one could fail to distinguish every one of them, though all should be written in the same language, and with the same pen and paper. The difference between Italian, Spanish, and German handwritings is equally decided. In fact, there is about as great a difference in the handwritings of different nations as there is of dress, and it is a singular truth, that, though a man may shake off national habits, scent, manner of thinking, and mode of dress, he can never become perfectly identified with another nation, and speak its language well, perhaps never learn to read it, and he will be unsuccessful in changing his handwriting to a foreign style."—*Popular Monthly*.

DISPLAY CUTS FOR ADVERTISING.

We have several appropriate and attractive cuts, designed and engraved especially for displaying in Directories or Catalogues bound by Teachers of Writing, Schools, Colleges, Ac. by the use of these Cuts, Handbills will be more attractive, hence more likely to be read and preserved.

Replicas to Electrotype Plates will be sent by mail to any address, at low prices. Include stamp for specimen circular with terms.

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We have the very best facilities for executing, in a prompt, economical and superior manner, all classes of Engraving, and also the Design or Drawing of any kind, and the Engraving of all Business Works, or FACILITIES are UNEQUALLED. We are working in the most extensive building ever erected before giving orders elsewhere.

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THE PENMAN'S ART JOURNAL, NEW YORK.



Published Monthly at \$1.00 per Year.

D. T. AMES, Editor and Proprietor,
308 Broadway, New York.
Single copies of JOURNAL sent on receipt of fee.
Trade. Remittances furnished to Agents free.

ADVERTISING RATES:

	1 month	3 mos.	6 mos.	1 year
1 Column	\$12.00	\$25.00	\$45.00	\$75.00
" 2 "	8.00	15.00	25.00	50.00
" 3 "	5.00	8.00	15.00	25.00
1 inch (2 lines)	2.00	7.00	4.00	7.00
per line, 8 words.	10	35	40	50

Advertisements for one and three months, payable in advance; for six months and one year, payable quarterly in advance. No deviation from the above rates. Reading matter, 50 cents per line.

LIBERAL INDUCEMENTS.

We hope to make the JOURNAL so interesting and attractive that no penman or teacher who sees it can resist either his subscription or a good word; but we want them to do more than that; we desire their active co-operation as correspondents and agents, we therefore offer the following:

PREMIUMS.

To every subscriber, until further notice, we will send a copy of the John F. Williams masterpieces, 1918 lists in size.

To any person sending their own and another name for the JOURNAL, we will send to each the JOURNAL one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the finest specimens of penmanship ever published, viz.:

The Centennial History of Progress, 1893-1900, in its size.
The World's Progress, 1893-1900, in its size.
The Marvellous World, 1893-1900, in its size.
The Family Record, 1893-1900, in its size.
The Encyclopaedia of Penmanship, 1893-1900, in its size.

For 100 beautiful Herald Cards, in different designs.

For three names and \$5 we will forward the large Centennial Picture, size 19x14 inches, retail for \$2.

For ten names and \$10, we will forward a copy of Williams & Packard's Gems of Penmanship, retail for \$5.

All communications directed to THE PENMAN'S ART JOURNAL, should be addressed to the Editor, 308 Broadway, New York.

The JOURNAL will hereafter be issued promptly on the first of each month. Matter designed for insertion must be received at least a week before the first of the month.

Personal and private communications for A. H. Hanson, will be addressed to him until further notice, at Stamford, Pa.

Remittances should be by post-office order or by registered letter. Money included in letter is not sent at our risk. Address

PENMAN'S ART JOURNAL,

308 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, JUNE, 1877.

The Success of the Journal Assured.

Undoubtedly many persons who were interested in, and earnestly desired the success of the JOURNAL, have in view of past experience, deemed it at least prudent to withhold their subscriptions until it gave some assurance, beyond the mere fact of its existence, for penmanship and success. Could such doubters have been present during the past month, in our sanctum, and witnessed the floods of letters, as they have come pouring in, bringing subscriptions and messages most flattering and encouraging, we are certain that all such doubts would have vanished. We have been delighted and encouraged beyond measure, at these liberal manifestations of approval and support, which in view of the great and general depression in business, has surpassed our most sanguine expectations. While we have never doubted our ability to continue the publication of the journal, we have feared that we might not secure patronage sufficiently liberal to enable us to bring it up to and maintain it at the high standard of beauty and excellence which we have pictured to ourselves as a criterion for a PENMAN'S ART JOURNAL.

These fears are now removed; the permanence and success of the JOURNAL is assured, and our patrons can rely, not only upon its regular visits, but that it shall do so with its robes of beauty, and degree of excellence increasing, according to the measure of their own liberality, and the growing light of our own experience.

Photo-Engraving and Printing.

There are now three essentially different methods of reproduction, viz: the stereotype, or, as it is sometimes called, photo print, which is printed from glass plates and by it photographs, paintings, and drawings in pencil, and all minor tints are reproduced perfectly, in all but the colors, which are represented by different degrees of light and dark shades. Printing by this process is slow and expensive, and therefore comparatively little used, except where the reproduction of photographs and tints is required.

The photo-lithographic process is more extensively used; the printing is done from stone; all drawings for reproduction by this method are required to be in clear, black lines, or stipple, very delicate or gray lines are either lost or have a broken, ragged appearance in the print.

This process is adapted to the reproduction of all kinds of pen work, especially that requiring large prints, also for maps, music, steel and wood engravings, &c.

The other process is known as photo-engraving, by which are produced relief plates, on type metal, similar to, and used the same as electrotypes from wood engravings, and type to print upon a common printing press. Drawings for this process like the former, are required to be drawn in very strong black lines; it is adapted to the reproduction of all business forms, newspaper cuts, portraits, buildings, landscapes, engravings, &c., &c. The headings and other bits in illustrating our journal are done by this process.

To those desiring to execute work for reproduction by either of these methods we would offer the following suggestions as the result of our own experience and observations in that direction.

1. All drawings should be made upon a fine quality of Bristol board—making the finest quality of jet black India ink—make the drawings about twice the length and width of the desired print, taking special care that all hair lines are clear and strong.

The ink should be freshly ground from the stick in an ink-ball, for the use it is to be used, ink standing over night does not flow as readily, and seems to lose its hardness when dry, so that it is largely removed from the drawing by the rubber in erasing the pencil lines; all pencil or guide lines should be made as lightly as possible and be carefully removed on completion of the work with soft sponge rubber.

Hardly an Even Exchange.

We have received a large number of commercial college journals, and other school papers, in several instances, accompanied with notes, asking us to mail THE PENMAN'S ART JOURNAL regularly in exchange.

We believe a moment's reflection, with our aid, will serve to convince each party that they ask more than is equitable and just. Their papers, with some exceptions are merely school circulars, issued once a year, six months, or occasionally, precisely as the individual interests of the publisher may direct. They are not satisfied in any degree by subscription, or designed for circulation as a regular periodical; where then is the justice, or even propriety of asking us to give the JOURNAL regularly, once a month, in exchange for an occasional school journal?

It affords no pleasure to receive and acknowledge such papers, many of which are evidence of no ordinary degree of enterprise and success on the part of their publishers.

Apology.

Here we are again apologizing; this time because the columns of the JOURNAL are too short, or too few; certainly they are full, and much interesting matter remains outside. For this we can only apologize to contributors whose interesting articles are thus deferred, and will endeavor to give them a place in our next issue.



A. P. Root is teaching writing in city schools, Cleveland, O. He is an excellent writer.

George W. Latimer succeeds Mr. Wm. Allen Miller in the Parsons, N. J., Business Training School.

H. W. Kilbo, of Utica, writes a very handsome letter, and executes very fine ornamental penmanship.

E. M. Hoffman is teaching writing at Heidelberg, Cal. He sends us some very fine specimens of copy writing.

D. H. Farley, teacher of penmanship in the State Normal School, Trenton, N. J., is a skillful teacher and excellent penman.

Mr. J. French, who has been a successful teacher of writing for many years, is taking a short vacation at his home in Effingham, Ill.

D. W. Brown, teacher of writing at Keystone Academy, Pactorville, Pa., incloses a very creditable specimen of penmanship for one not claiming long practice, also a specimen indicating the marked improvement made by one of his pupils from two months' instruction in writing.

Professor I. S. Preston, who has been teaching writing in Brooklyn and vicinity for some years past, is about starting classes in Watertown and Northern New York. He will be accompanied by Mr. Frank Tryon; both are skillful penmen and will undoubtedly secure large classes.

John P. Cloonan, Sandy Hill, N. Y., although not a professional penman, being a good business writer and accountant, has a lively appreciation of the JOURNAL and its penmanship. To him belong the honor of securing the first class of subscribers to the JOURNAL. Mr. Cloonan has manifested an interest in, and rendered services of great value to the JOURNAL, for which he has our most earnest thanks.



[Under this head we shall in each issue notice with appropriate remarks, all creditable specimens of penmanship, plain or ornamental, which have been received during the previous month.]

F. P. Frenitt, Wabasha, Minn., incloses specimens of very skillful off-hand writing.

W. E. Dupuis, Clester, N. H., writes an elegant letter, inclosing fine card specimens.

Gus. Hulizer, Toulon, Ill., favors us with a variety of pen flourished cards, which are very attractive.

G. T. Oplinger, Slatington, Pa., sends us a quantity of very handsome designs for flourished cards.

C. F. Huntington, New Richmond, Wis., writes a handsome letter inclosing some fine specimens of card writing.

Otter B. Goldsmith, the veteran penman of New York, hands us some very handsome specimen sheets, engraved from his writing and flourishing.

E. L. Burnett of Elmira, N. Y., sends several specimens of cards and flourishing, which, though very creditable, lack that clear, bold appearance of a master penman.

Joseph Foeller, Jr., sends us a fine specimen of letter writing, and a very beautiful piece of off-hand flourishing, but too delicate for reproduction, or we would serve it up for the JOURNAL.

C. N. Hamilton, New Augusta, Ind., sends a photograph, of a large pen portrait of Washington, which is too much reduced in size to enable us to judge very much of the quality of the original.

G. R. Rathburn, principal of the Western Business College, Omaha, Neb., has sent us a very elaborate and fine specimen, which has been accepted for publication in the "Compendium."

Thomas J. Stewart, penman at the Capital City Commercial College, Trenton, N. J., has sent us several of the most elegantly written letters we have received; his writing is excellent in every respect.

J. D. Montgomery, Millers Mills, N. H., sends two pieces of very free, graceful, off-hand flourishing, and also a good specimen of plain writing; like most other specimens received, they are too delicate for reproduction.

P. E. Holly, Forrestville, Conn., incloses some very neat specimens of card writing, especially one, on which the "Lord's Prayer" is inscribed inside of a circle, the size of a three cent piece, and is a pleasing novelty.

H. C. Kendall of Boston, Mass., sends us three fine specimens of off-hand flourishing; we regret that the extreme delicacy of his lines renders their reproduction upon relief plates impossible, and consequently prevents us from presenting them in the columns of the JOURNAL.

Answers to



C. L. V., Millersville, N. Y.—How many plates are there in "Williams and Packard's Gems?" Ans. Fifty. Is there any instruction in penmanship given therein? Ans. None but plain and ornamental copies. Are any of the plates in the "Gems" duplicated in the "Guide?" Ans. None. Can you furnish both? If so give price of each. Ans. Yes, but at a price. The Gems, two dollars, and fifty cents for "Guide." Please give the length and width of each in inches. Ans. 9x12.

W. H. K., Islip, Mich.—You can improve your writing without the aid of a teacher by procuring the hand-book of instruction, and a set of copy-books of either the Spencerian or Payson & Dutton systems; study carefully the text-book, at the same time try practice after the copies. If you desire something more brief and less expensive, address D. S. Mendenhall, Quincy, Ill.

E. C. B., North Grantham, N. H.—To make card writing alone pay is very difficult, and is seldom done; in connection with teaching writing, or other pen work, it is either profitable; you write a good business hand, and other qualifications being equal, you ought to be able to secure a paying position, although such orders are rare at the present time.

A. G. W., Footville, Wis.—Although your writing is not up to a standard requisite for a teacher or professional penman, it possesses the qualities of good business writing, being easy, graceful and quite rapid; with a very little practice under the tuition of a really skillful teacher, you would write an excellent hand.

J. C. McC., Pangloss Grove, Ill.—We will endeavor in some future number of the JOURNAL, to publish some selections suitable for inscriptions in albums. Will readers please send us contributions, original or selected, for that purpose?

F. W. M., Peoria, Ill.—Your cards are very creditable, considering your age and practice. You should have some skillful artist to critique the form of your bird, and point out to you its imperfections.

D. W. B., Pactorville, Pa.—Will answer you in detail in next number of JOURNAL; your specimen received, too delicate for use; send advice to penmen and artists in another column.

J. C. M., Evansville, Ind.—It is desirable that work designed for "Ames' Compendium," should be sent in as soon as possible, but positively before August 1st.

Why Penmen Should Subscribe for the Journal.

1. Because they will thereby obtain, and can profit by the best thoughts and experiences of others in their profession.

2. If they have ideas or experiences of their own, valuable or interesting to others it presents the best medium through which they can be communicated. Such comparison of thought is alike advantageous to writer and reader.

Why Everybody should Subscribe for the Journal.

Because it treats upon a subject in which everybody has an interest. Who does not desire to write well and is not pleased to see skillful penmanship. The journal will instruct its readers how to execute the one, and will present a pleasing and extensive variety of the other.

Advice to Penmen and Artists who Prepare Copy for Reproduction.

We invite the special attention of penmen or artists, who purpose executing work, designed for reproduction by any of the photographic methods, to an article on another page, giving important information upon that subject. Much time and skill are wasted by penmen unacquainted with the requirements of these several methods, upon work which is entirely worthless when completed. We are in daily receipt of specimens of penmanship and drawings, some very elaborate and of a high degree of merit, and designed by the sender for publication, who are so entirely wanting in some of the particular essentials for reproduction, as to render their use impossible. This deficiency most frequently arises from the use of pale ink or too delicate a pen—but often from carelessly, inartistic lines. Work must be in very clear, strong, black lines, especially as for photo-engraving upon relief plates.

A Good Time to Advertise.

Above all seasons in the year, the time during the next four months is the best for advertising. Especially is it so for all printers who wish to secure good orders as teachers for the coming season. Principals of business colleges and others are often on the lookout for better men than they have, and teachers sometimes would turn their places over to others if they could find good ones to take them. There are changes continually occurring, and especially in the summer, and good strong advertising in the JOURNAL will be apt to yield fruit.

It Pays.

There is, probably, no one accomplishment equal to a good handwriting as an aid to a lady or gentleman seeking employment in any commercial or business pursuit.

It is an accomplishment which always seeks for itself. We have known business firms to advertise for clerks and assistants, requiring all applicants to address a letter in their own handwriting, the letter being the only evidence required as to qualification; and we will venture that it seldom happened that the best qualified applicant was not the successful one. It therefore pays, in a business point of view, while as an accomplishment it can hardly be over-estimated. No lady or gentleman can afford to allow any good opportunity for bettering their writing to pass unimproved.

Packard's Complete Course of Business Training.

Packard's Complete Course of Business Training is a work of ninety-three pages, and contains more practical common sense, skillfully applied to business and accounts, than any other work of nearly equal size we have ever examined. Like every thing else from Professor Packard's pen, it is the very essence of the matter which it treats. No teacher of book-keeping should fail to examine it.

Exchange Items.

The *Chirographic Medley*, published by William Clark, Toledo, Iowa, is devoted largely to the subject of penmanship, and is full of interesting reading matter.

James T. Knauss, who recently purchased the business college at Easton, Pa., sends me one of the most sensible, tasty, college papers we have seen; it speaks well for its author.

The *Bellevue, Ont., College Journal*, published by S. G. Bratty & Co., is an eight page paper, of fine general appearance, filled with sensible reading matter, and information concerning the excellent course of instruction given in the college.

C. G. Sweetser, Grand Rapids, Mich., publishes a large four page college journal, containing considerable interesting reading matter, especially a lecture before his students by Harvey J. Hollister, is replete with sound, sensible advice to young men.

A Rare Prize for All Lovers of Skillful Penmanship.

We shall continue to send a copy of the John D. Williams masterpiece, which was fully described in our May issue, to each one subscriber, until further notice. It receives the most flattering praises from all who have seen it.

Professor S. S. Packard—You are quite right in assuming that Mr. Williams considered this specimen his best effort in the way of lettering and flourishing combined. I am sure that whoever possesses this fine work can honestly claim to have the most perfect and elaborate specimen of off-hand flourishing yet produced.

well enough to have concert movements in general muscular drills on practice paper, or in tracing a copy with a dry pen, simply to get the movement; but when it comes to the writing itself, the best result requires more individual labor. No penman can write as well when required to keep time with others as when left free. If any one doubts this, let him try the experiment himself."

The above item comes to us from some unknown person who evidently desires our opinion upon the subject.

The practice of requiring pupils to accompany the strokes of the pen with counting in concert, may serve a good purpose, with advanced and well classified pupils in the hands of a skillful teacher of writing, but when practiced in large classes of young and poorly classified pupils by an unprofessional teacher, it is the worst of humbugs, and can not be too severely condemned.—Ed.

Paragraphs.

BY PENSTOCK.

A method of writing without ink or pen—write with a pencil.

Recipe for making ink:—Take a barrel of soft water, put in cellar; when dark, bottle for use.

A sentence of thirty-one letters containing all the letters of the alphabet: "Jack, don't quit, vex, whip or flag my boys."

An apology for not making progress in penmanship: "If I should write better people would find out how I spell."

It was demonstrated in the Howland will case, where a forgery was alleged, that the chances that a signature could be made twice alike were 1 to 2,666,000,000,000,000,000.

Italian shade writing is like the punchment preferred by a school-boy—light strokes downward, heavy strokes upward.

The letters S X Z and the umerals 3 and 8 are exceptions to the rule "seeing is believing," as the parts which are equal or nearly so, when inverted, show a marked difference in size.

A blind man named Matthew Mutton has written as much as to write all of the Old Testament on a piece of foolscap paper, and is at present learning phonography by which he expects to write the same in the space of a square inch. He has also executed what appear to be fine steel engraved portraits of distinguished authors, but which upon close inspection are found to be the works of the author written in foil.

[The editor of this journal is not responsible for all the spotting done by this Penstock.]

American Brains.

The *Thunder* of London is right. There are brains in American industry. Why, the great Corlies engine at the Centennial Exhibition had brains, for I saw it pick up its own valves and drop them when there was just steam enough on, and very few men can be trusted to do that. It had so much sense it would not waste a pound of steam, for it knew that steam cost money.

American brains shine in the high finish and exact fitness of the work that is commanding over the markets of Asia. It is the busy brain behind the cunning hand that guides the great artisan to perfect his workmanlike, just as the colony of the ant is must be mixed with brains if they are to be radiant forever. And yet American industry has been struggling under the disadvantages arising from political disturbances and financial disorder. We must endeavor to remove our professional politics from the



Professor B. F. Kelley says it is a model in all respects to be imitated but not excelled.

Professor J. H. Linsley—I am astonished that even Williams could have produced anything so near perfection. The flourishing, lettering, shading and stippling are marvels of accuracy and beauty, while the reproduction fully equals the original.

The *College Tell-Tale*—It is the finest piece of lettering and flourishing that Mr. Williams ever did, and is considered by penmen as wholly unexcelled. It is the finest specimen of photo-lithography we have ever seen.

Counting While Writing.

"It seems that there is a recent educational gimcrack called concert-writing, or a plan for making a school full of children keep time in the strokes of their pens on the copy book. The *Bellevue School Journal* thus disposes of it: Concert-writing is a humbug. 1. Because it is impracticable with most teachers. Nine teachers out of ten who pretend to teach concert-writing utterly fail in the concert. Many and many a time has the writer gone into a school and found the teacher trying to have the children write in concert. The teacher would say, one, two; one, two, three, four; one, two, three; one, two, three, four; up, down, up, down; up, down, up, down; but only a few times has he found the children keeping time with this counting. It is safe to say that not one teacher in ten who attempts to teach children to write in concert succeeds, even creditably. 2. Even if children could be made to write together, it does not pay. It may be

Why is a specimen of penmanship like a dead pig? Because it is done with the pen.

Children at school learn the alphabet, but do not acquire the syllables h-a-h-y until after graduation.

A Bragg informs us that he can write a four-page letter (commercial note) in five minutes and make nothing of it.

"It is a good thing to have a handsome penman for a bean," said Fannie, as she glanced over a bill of fare of a friend. "Yes," replied Jennie, "if the penman is handsome I don't care how ugly the penmanship is."

The importance of legibility in penmanship was illustrated by a telegram received by an affectionate husband whose honeymoon had but recently passed, which read as follows: "Your wife had a child! Right—doing well now." The intelligence intended to be conveyed was that she had a child.

Jacob.—"Fritz, did you ever see a man write out a bog poe?"

Fritz.—"Was told you ask by me?"

Jacob.—"I almost now heard a man say he could write about as well out a pig poe as a little ven."

"I live by the pen," said one of those writing masters who impart a beautiful hand writing in "six easy lessons," and whose "class" was far from his neatness. "Indeed," said the person addressed, "I thought you lived in it."

pathway of intelligent industry. There is a chance for strokes of genius.

One virtue is which Americans are not conspicuous they need to complete the round of their triumphs. It is thrift. The growth of two blades of grass or two stalks of grain where there was one should be celebrated. Cutting down trees was the beginning of our industry. The tree has come to plant trees, and to cover the fields with clover to bind up the wounds of the soil—to restore to the fire-swept deserts the blooming wilderness, tempting the gentle rains from heaven that the waste places may be fruitful, that the rivers may not run turbid with the riches of the earth to the sea, and that the great continent we inherit may be good for the generations that are to come.

The Soul of Eloquence.

How shall we learn to awe the minds of men, by eloquence? To rule them to persuade? Do you seek, gentlemen and worthy ladies? Hean and honest selling want no arts of utterance, ask so full of election!

And when you speak in earnest, do you need a search for words? Oh, these few holiday phrases, by eloquence? To rule them to persuade? Do you seek, gentlemen and worthy ladies? Hean and honest selling want no arts of utterance, ask so full of election!

And when you speak in earnest, do you need a search for words? Oh, these few holiday phrases, by eloquence? To rule them to persuade? Do you seek, gentlemen and worthy ladies? Hean and honest selling want no arts of utterance, ask so full of election!

But never hope to stir the hearts of men, And mould the souls of many into one, By words which come no native from the heart, —Glad in *Edgar's* Senior Speller.

The Only Way to First-class Penmanship.

Did you ever see a horse in a treadmill constantly stepping yet remaining in the same position all day perhaps. Like the eager squirrel in his wheel, with all his efforts he does not get ahead.

Were these animals released they would pass over miles of ground with the same efforts that they use upon the wheels in their cages. In this article we will hope to show that many in the profession of penmanship are working in a treadmill and making no progress, wasting years in fact, while in ability, in money and reputation they are no better off than years before. Like the horse in the treadmill, they wonder why they make no progress, for truly they are constantly struggling to get ahead. They study, and practice, and think and think, but yet do not become first-class penmen, all because they are working in a treadmill. Do you ask what this treadmill is? We answer, *Ignorance!* We know it is so, for we have also worked years in ignorance and wasted time which is money, and patience, all because we did not know how really ignorant we were. There are hundreds of things we are doing that we did not then, and so many times have we been shown new things which had never before occurred to us that we have been forced to see that our slow progress was owing to wasted effort in ignorance. We once thought we knew it all and only needed practice to make us perfect, but how thoroughly have we learned the truth of the proverb, "the fool is wise in his own conceit." Some eight years since we had the good fortune to be chosen to act as special agent for the introduction of Spencerian copybooks into the public schools of the West. During three years in this work we were constantly discussing methods of teaching penmanship with well educated public school teachers. Each had his notion of how to explain letters, conduct classes, &c., and among the thousands we met we gained a host of new ideas of the form of letters and how to teach and explain them more than we ever thought could have possibly been discovered. A later experience of two years as superintendent of writing in the St. Louis schools enabled us with seven hundred teachers to test the various methods which had been gathered in previous work, and so satisfied are we that there are hundreds of excellent ideas not embodied in any published system or key, that we do not hesitate to say that when all that is published is taken into there is a vast number of ideas and methods that one will be ignorant of. We do not wish to condemn authors for not publishing more, for it is not possible to make many things clear in books without great effort and expense. We are satisfied that no one has ever become a first-class penman from studying books nor writing after the models in copy-books, and when we consider the chances of one's making his self first-class by practice and study alone, we feel sure he will work in a treadmill as long as he does it. There are hundreds in this country who think they understand penmanship and need only practice to do first-class work. We have seen scores fall who labored in this way, and we feel safe in asserting that with such the chances are twenty to one against success.

That there are so few really first-class penmen is owing to the fact that the many who aspire to success adopt the treadmill plan, which never did and never will make a penman. True, there are many who did this that have acquired some skill by their own efforts and think that continued effort will crown them with superior ability. While we will not affirm that workers will not continue to improve, we should like to learn who outside of the genius of a Spencer or a Williams have ever been so successful. There have been many engineers who have tried the experiment of causing two engines to pass each other upon the same track, but it yet remains for a genius



to do successfully. We presume engineers will continue to try to solve the problem, but we think all who thoroughly understand the experience of others will not deem it a wise experiment. We ask who there in this country who is a famous penman who was self-made? We think we can point to fifty failures to each success. The history of famous English penmen for over three hundred years gives the names of those who trained them. The pupils of great penmen were the ones who became great, and so their pupils in turn became experts. In America, to-day, strip from us the pupils of Spencer and Williams or the pupils of those who were trained by them, and how many few penmen have we? How many have become self-taught penmen? Some may think we would have them give up trying, that we do not encourage those who are climbing. To all such we say do not give up the art, but by all means be wise and give up the plan of becoming self-made. If you are not a self-made penman go to cue and become so. Don't think that because some has called you a professor that it is beneath you to do so, or that you are too old. There is only one right way, and that is to place yourself under the training of some teacher whose pupils become fine penmen, and it will soon be seen that with abundant knowledge and well guided practice combined that all previous conceit will quickly vanish, and an ability to execute beautiful and artistic work will rapidly be gained. Not only this, but first-class ability to teach will be acquired. Whoever strives to win success in penmanship with poor ability will learn to regard it as a curse to his success, and whoever attempts to make others fine penmen when he does not well understand the best methods of teaching the art is a curse to his pupils, for they get into bad habits which may last their lifetime. Nearly every teacher of public schools is of this class. Will you ever saw a fine penman who was trained to public schools? We have too many quack teachers, blind leaders of the blind.

The Late Professor E. H. West.

It is with sorrow that we are called upon to chronicle the death of another of America's most prominent penmen.

Professor E. H. West, of Hellestown, Pa., departed this life, from dropsy of the heart, and liver complaint, at his residence, on the evening of 12th of May last, having been confined to his bed about six months. During his confinement he rallied several times, the symptoms of his disease indicating, the symptoms of his disease indicating improvement, and his family and friends were flattered with hopes for his recovery; but about four weeks ago a relapse took place, and despite of all that medical skill could suggest, or affectionate care accomplish, he rapidly sank and passed away, lamented by a large circle of friends, in the very prime of life, having brought his age to thirty-seven years and three months.

It may not be out of place here to state,

for the benefit of our readers who were not personally acquainted with him, that Mr. West was a strong, powerful man, with a fair promise to live many years, weighing in his best time two hundred and sixty pounds, thus verifying the oft-quoted truth, "In the midst of life we are in death."

The subject of our sketch was born in Hellestown, Pa., on the 24th of January, 1840. At an early age evidences of that artistic talent commenced to crop out, which afterwards placed him in the foremost rank of pen artists. He attended the public school of his native place until the age of nineteen when he entered the Quakerstown Normal and Classical School, then under the direction of the Rev. A. R. H. Roe, a gentleman of great scholastic attainments, of which institution he subsequently became the instructor of penmanship. In 1865 he placed himself under the instruction of the talented H. C. Spencer, one of the famous Spencer brothers. In 1867 he formed a co-partnership with Professor T. D. King, then well known by the fraternity as a renowned penman and gentleman of marked ability. They labored for a number of years with abundant success in the various cities and towns of the Middle States. Later Professor West established a writing academy at Hellestown, where he was engaged for a number of years in preparing young men for the penman's profession.

Several frames of the most artistic of hand flourishing on exhibition at the centennial last year, were from his pen, placed there without his knowledge or consent, while others received the credit of his skill and hard-earned labor. He loved his profession, and gave himself up to it with a tenacity and devotion seldom witnessed. He was an excellent teacher, and would not recognize anything but a near approach to perfection. Possessing a large amount of artistic taste his company was sought by many penmen and lovers of the beautiful. The halls of his academy and residence are decorated with magnificent samples of his matches-off-hand flourishing and crusty mental work. Strictly speaking, Professor West was a self-made man, obliged, like the world's greatest and best men, to work his way through life single-handed. As a due recognition of true friendship, the writer remembers with pride the many pleasant hours he spent in his studio. The deceased was widely known, and held in high respect by all who came within the sphere of his influence. Being a man of true understanding and sound judgment, he was ever alive to the best interests of the community in which he lived. Personally he was a genial and courteous gentleman, full of kindly impulses, and his strict integrity and many amiable characteristics won to him a host of friends, who sincerely mourn his departure and extend to his deeply bereaved widow and two children a heartfelt condolence. Professor West leaves behind him, in the hearts of his pupils and friends, a memo-

ment broader than the most imposing shaft of granite or marble ever reared by man.
JAMES T. KNAUSS.

Penmen should bear in mind that the JOURNAL is the only periodical devoted exclusively to the Art of Penmanship, published in the United States, and so far as we are informed, in the world. The publishers are practical penmen of long and large experience, and will spare no pains to render the JOURNAL interesting, and profitable not only to all in the profession, but to pupils to all adherents of skillful penmanship. We trust, judging from our experience thus far, believe that penmen will give liberal support, both in matter and subscription to a publication so peculiarly their own.

Should the JOURNAL reach any person who is not a subscriber, we ask him to consider it a personal invitation to subscribe, and invite others to do likewise. Sample copies sent for 10 cents.

The Expensive Embellishment of the Brain for the Economical Culture of the Arms.

Education is to the human mind what sculpture is to a block of marble or painting to canvas. The foundations of society, states and nations, the ascending grade to honor and fame, and the guarantees of a glorious hereafter are laid in knowledge, states and nations, the ascending grade to honor and fame, and the guarantees of a glorious hereafter are laid in knowledge. Yet how vast the number of brains that are left are uneducated, while it is an undeniable fact that most of the vice and dishonesty now so prevalent are the products of ignorance and a low grade of mental and moral culture.

What a few States now enforce compulsory education to a limited extent, neither of the States nor the general government has yet determined just how extended or broad the course of compulsory education shall be, nor just what right the State or general government has to compel parents to qualify their children, by an education that will fully develop their higher natures, to a faithful discharge of the various duties devolving upon all citizens of a republican government.

It is claimed by many statesmen and others that the parents have not the right to withhold from their children an education that would capacitate them for intelligent citizenship, and with average native talents, the occupancy of the highest offices in the administration of State and National affairs. To stum the mind, by depriving it of the requisite culture to fully develop and attain it for service, is considered by progressive reasoners as wicked and cruel as to maim or cripple the body. Dwarfed and undeveloped minds are greater impediments to the progress of art, science, literature, civilization and progress than are the deformed and crippled bodies.

Considering these premises it is believed to be the right and moral duty of the State and Nation to demand that those who are, in future, to be her strength or weakness—her glory and shame, her honor and dishonor, at least, such educational qualifications as will prepare them to secure for their country the highest and noblest position in the family circle of states or nations.

In our opinion, education may be justly regarded as the foundation of national greatness, and as parents are the subjects and children the wards of a nation, both owe allegiance thereto, and in recognition thereof, the nation should protect the parent in his right to property and the parent of happiness, and guarantee to the child the highest national and individual blessing—an education.—*Smith's Catalogue, Literary Institute, New Orleans.*



Kind Words for the Journal.

The *Tell Tale*, published by the students of Puckner's Business College: "We have received a copy of the PENMAN'S ART JOURNAL, published at 205 Broadway. We can recommend it to all interested in penmanship and excellent reading matter. Prof. D. T. Ames is the presiding genius."

The *Student's Journal*, published by A. J. Graham, author of the "Standard System of Penmanship," 563 Broadway, New York: "D. T. Ames, who some years ago conducted a commercial college in Syracuse, in which standard penmanship was made an important department, under Prof. Holmes, is now in this city, at 205 Broadway, publishing a journal devoted to penmanship, and by the aid of photography will give specimens of cursive masterpieces. There is probably no man on the continent better qualified than Prof. Ames to conduct such a periodical. The products of his skillful pen are many and beautiful, and show that he is truly an M. P.—not Member of Parliament, but Master of Penmanship. Of course the lovers of penmanship everywhere in the country will want this journal."

Republicans Register, Galeburg, Ill.: "The PENMAN'S ART JOURNAL, edited by Messrs. A. H. HINDMAN, POTTSVILLE, PA., and D. T. AMES, 205 Broadway, New York, has been received. The gentlemen are first-class penmen, with large experience, and it is useless to say that the *Journal* is any halfway production—but to the contrary, is one of the best publications of the kind ever issue."

Troy (N. Y.) Daily Press: "The PENMAN'S ART JOURNAL is most beautifully illustrated, and is the only publication in the United States devoted entirely to the subject of penmanship. It should receive the hearty approval of the entire profession. No professional penman or aspirant for pen honors can afford to miss a single copy. The articles are from the pens of some of the best penmen in America. As for the coverings, it is enough to say that Prof. Ames has charge of that department."

Chirographic Medley, Toledo, Ohio: "The PENMAN'S ART JOURNAL is filled with very interesting reading for all friends of the art it represents."

J. French, Effingham, Ill., says: "I must say I am delighted with the *Journal*. No teacher of writing can afford to be without it."

G. T. Oplinger, Slaton, Pa.: "The *Journal* is very interesting. Just what we have long needed."

A. J. M. Hoson, of the Ohio Valley Business College, Parkersburg, W. Va., in a very easy, gracefully written letter, says: "I am so much delighted with the *Journal*, that we shut down business and read every line of it."

C. Bailes, principal Commercial College, Dubuque, Iowa: "I am delighted with the May number of your *Journal*. Long may it live and prosper."

Mr. E. Blackman, Worcester, Mass.: "The *Journal* for May is received. If it cost double the money I would subscribe."

H. C. Kendall, Boston, Mass., says: "The matter, the style and general appearance throughout is certainly of a higher order of excellence than any of its predecessors."

Zerah C. Whipple, principal of Home School for Deaf Mutes, Mystic River, Conn.: "The PENMAN'S ART JOURNAL is received. I have read it all; I am delighted with it. Every teacher and all others who are interested in good penmanship should come forward to its support."

MATHEW BUSINESS COLLEGE,
IRA MATHEW, A. M., PRESIDENT.
DETROIT, MICH., MAY 25, 1877.
Dear Sir: Some one has kindly sent me two numbers of the PENMAN'S ART JOURNAL with which I am so well pleased that I have to request you to send it to my address for one year. You will find the subscription price inclosed. Although penmanship is not my own immediate department of work, still I consider it of the first importance in a business education. A correct knowledge of the principles of accounts, with legibility and accuracy in recording work, are essentials whose value to the business man is greatly increased by a neat and plain handwriting, which every student of accounts, who would increase the commercial value of his labor, should study diligently to acquire. Wishing you success with the *Journal*, and not doubting you will richly earn it, I am,
Truly yours,
IRA MATHEW.

PROF. D. T. AMES, New York.

Peter High Stauffer, Quakertown, Pa., says: "The *Journal* certainly is superior to anything I have seen yet of the kind. I used to think the *Graphic* was not to be excelled, but the *Journal* certainly is better."

J. C. Bryant, President of the Buffalo Business College, says: "The May number of the *Journal* is so beautifully gotten up, and so well filled with sensible and spicy matter that I feel it almost a duty to double my subscription. I need not express a hope that it will be a permanent success, for there can be no failure if you keep up the present standard."

H. Russell, Joliet Business College, says: "I am in receipt of the *Journal* for May. I am more than pleased with its fine appearance, and it certainly seems that since we have at last got the right men at the helm we shall have what has long been needed, a good penman's journal."

J. C. Brown, Fletcher, Ohio: "It is just what penmen want. I would not do without for three times its price."

J. B. Cudiff, assistant principal, Soles's Business College, New Orleans, La., writes: "A very handsome letter, in which he says: 'I congratulate you on the metamorphosis condition of the *Journal*—the transition which I strongly urged upon H. to make. The reading matter is full of absorbing interest to every lover of the art, the illustrations are graceful and instructive. I wish you that success which your laudable enterprise so justly merits.'"

Gus. Gulsizer, Towson, Md.: "If the subsequent numbers of the *Journal* for the year are equal to the last number, five dollars would not tempt me to part with them."

A. J. Taylor, principal of Business College, Rochester, N. Y.: "I am pleased with the general appearance of the *Journal*. It is not only of great assistance to those learning to write, but really a necessity with teachers and adepts."

O. P. DeLond, Fon du Lac, Wis.: "The PENMAN'S ART JOURNAL is the best of anything in its line yet published."

C. R. Rummels, Chicago, Ill.: "The PENMAN'S ART JOURNAL is such a publication as the art which it advocates demands. It is able and beautiful, and should be in the hands of every teacher as well as of the mirror of the art."

J. W. Swank, United States Treasury Department, Washington, D. C., writes as the most elegant letter, which he says: "Your *Journal* is a 'jewel.' It is the best dressed, the most ably edited, and contains more real 'hard pan' information in its columns than any paper of its class that has ever been published in this country."

A. E. Bennett, teacher of penmanship State Normal School, Bloomington, Pa.: "We have seen no publication pertaining to pen art that has suited us so well as the *Journal*. It is admirable."

Prof. Oskell, Manchester, N. H.: "The PENMAN'S ART JOURNAL is received, and is full of valuable reading matter of interest to penmen and students of penmanship. You deserve success."

The foregoing are but a small portion of the kind messages received in behalf of the *Journal*. Were we to insert them all no space would remain for the many other things we must say. We fear we have already trespassed too far upon valuable space with a matter chiefly interesting to ourselves, but we trust our readers will to this once pardon what may seem to them our vanity, in thus repeating to such length the kind words of our patrons. In the future we shall leave the *JOURNAL* to speak for itself.

Graphology.

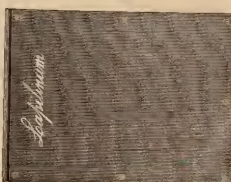
BY ROBERT WOOD.

Graphology, as most of our readers know, is the art of deciphering character, habits, &c., by means of the handwriting and though not much practiced in the United States; is followed to a great extent in Europe; so much so, that in England it has become a recognized trade or means of livelihood by a select few who regularly advertise their profession in the daily press. Indeed, it is somewhat surprising that in our go-ahead country, which is always foremost in taking hold of or developing anything new in science, literature and art, that this science has not been utilized to a greater extent, especially when we consider what a valuable adjunct penmanship is to the various industries and professions, which may be chiefly attributed to the vast area of the land, our connection with foreign countries and last, but not least, the superiority and number of excellent penmen. Hence it follows, as the science of graphology is likely to be established (it being already unconsciously practiced by our merchants, manufacturers and business men) that it is incumbent on our growing youth, to cultivate their chirographical abilities as earnestly as possible, to the end that when entering upon the duties of life, their first introduction to strangers and others is generally by letter, for which undoubtedly, the characteristic from their opinions as to the character, habits &c. of those who are likely to be associated with them. This more particularly applies to the feminine portion of humanity, as their character and ability cannot be so readily ascertained from outward appearance and the difficulty, from delicate motives, of inquiring into their habits. It will therefore be seen how important it is that our young ladies should sedulously practice their penmanship, for whilst it is not given to everyone to excel in chirography, it is in the power of all to write legibly and definitely. In this connection it may not be inappropriate to call the attention of our reader to the singular fact that while in England the ladies excel the gentlemen in *writtenness*, style and beauty of writing, here, in our own favored land, just the reverse is seen, the gentlemen outnumbering the ladies fifty to one in point of superiority of penmanship. This may be partly due to the cramped style of writing and want of character in the formation of the letters that our ladies have been taught. For beauty of style and perfect freedom there is probably, nothing superior to the angular writing so much practiced by the English ladies. This we are pleased to see is gradually being accepted and adopted with us, and we cannot close this brief reference to the science of graphology without strongly recommending our professors in colleges and instructors of penmanship generally, to cultivate this free and beautiful style of writing for ladies. It is our intention to enlarge upon this subject in some future article.

A Good Name.

How true it is that a good name is capital in itself. Such a capital, like every solid accumulation, is not built in a day, but is the result of years of continuance in well-doing. No man can hope by a spurt of good nature or honorable despatch to acquire an enviable reputation, which is implied in the possession of a "good name." Little things done and observed in a series of years, the trifles of which we are not conscious, but which, not only contribute to the result, and win for a man the confidence of his fellow-men, and which are the acquired basis of a "good name," but which, in this good name, men seek him in confidence, rely on his word and prefer his goods. Such a capital is the best and the most secure. It commands confidence, and helps man in securing all that is desirable in life. As it is not acquired without culture, does not depend upon luck or influence for its attainment. It is wonderful so many prefer to travel by crooked ways, which though they may secure short cuts to success, do not lead in that direction at all. Let every young man strive to add a good name to his other capital.—*Massachusetts Aurora Borealis*.

Woman does a good deal to discourage lofty settlements of patriotism. When a man is lauded as a hero and a patriot, his neighbor how he would shut his last drop of blood for suffering Louisiana, it disturbs him to see a wife yell from the kitchen: "Look there! A boy, coming with that bucket of water, or shall I come out and see to you?"



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(STONE CLAYS).

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THE Penman's Journal

EXECUTED WITH A PEN BY D. AMES.

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

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D. T. AMES, Editor and Proprietor.
A. H. HENMAN, Associate Editor.

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How to Win Respect.

All men are judged in a great degree by the business or profession in which they are engaged. The dry-goods merchant and the liquor merchant take a different rank according as their business is considered useful and honorable. The lawyer and the doctor are in all communities considered among the solid men, and are chosen to positions of honor. There is a respect which communities show to members of each profession according to the dignity which members of a profession command for it. We have endeavored to show in former articles that while in the profession of penmanship there are those among it that do themselves honor, there are many who bring it into disrepute in various ways. How often do we hear of some pupil in public schools who, dull in everything else, was a beautiful penman, and even in after years we hear of the same persons who can scarcely spell a word correctly, yet can drink and write with equal ease. There are many who when they discover in themselves a natural aptness in writing, cease to qualify in anything else, and at the first moment you are in their presence you discover that they are penmen, and the only subject they are disposed to talk about is penmanship. A few such bodes soon create an impression against penmen which affects all others in the profession. Not only this, but the cheap prices which many ask for their services are largely the reason that penmen as a class take a low rank in the general estimation of the public. As a rule each man's business is uppermost in his mind, and if one allows himself to talk his business to others, he will easily begin to bore his hearers. In our experience among the general public we have found the most agreeable and liberal-minded people to be those who in conversation rarely mentioned their business. They seemed well-informed upon all subjects, and because they did not bore us with their "hobbies," we respected them for it. In all professions we have found the brightest ornaments and most successful men among those of this class, and the most uninteresting ones among those who dwell upon their hobbies, and wherever they would find a hearer, begin to bore. Among the members of one's profession the freest exchange of thought upon their common hobby is desirable, but in the world outside one cannot be too well prepared to converse upon every other topic. The smartest men are always among that class, and they are always agreeable and sought for as being companionable because they never bore. The eminent Spencer was one whose highest pleasure seemed in conversing upon every subject of common public interest, and his literary attainments were of no mean order. No man ever thought of him as a bore, for only when he knew it would give pleasure to others would he broach his personal hobby. Had he been different he never would have achieved his greatness, but been dubbed a bore, a sort of

Blind Tom prodigy, who to be great in music was stupid in everything else.

During the ages of from eighteen to twenty-five, when the fever to become penmen catches so many young men, we find that their limited contact with the world causes them to neglect every other study but penmanship, and so much do they delight in compliments that they seek for them in every direction, and once fixed in the habit of talking of their hobbies they seldom outgrow it if they remain in the profession. While we feel that every penman should think much of his business and among other penmen exchange ideas as freely as possible, we feel that when away from penmen they should be liberally informed upon every subject of public interest and seem to be deeply interested in the thoughts of others. It is too common a thought with the public that if a man excels in any one thing, he is worthless in anything else, but where a man seems to be capable of thinking deeply and talking freely and intelligently upon many other topics than his own, he quickly rises in popular estimation as a man of more than ordinary ability. Such men win immense popularity and success. Such men bring honor upon themselves and are a credit to their profession. They are not only clear thinkers outside of their profession, but in it they show better balanced minds, and knowing the public well, know best how to adapt themselves to it and win success.

Many a man has left the profession of penmanship for some other occupation which stood higher in public estimation. They were constantly being told of some splendid penman who was a fool outside of his writing, or of others who wrote cards in some saloon for his liquor, or others who were teaching twenty lessons for \$1.50, and others who were racials. Such allusions are keenly felt by those who feel that they deserve the public confidence and respect, and who can blame them for seeking to be rid of a business which is so dishonored? Here and there a penman takes for his motto, "cheek," which is another name for impudence, and with bold assertions and an elastic conscience wins a degree of pecuniary success, but never will the public come to respect the profession of penmanship till penmen themselves begin to shy slinging respectable prices for their services, and become intelligent upon general topics and in every way true gentlemen.

A. H. H.

The Cause of It.

People, as a rule, are what they are educated to be, and in their judgment of men in any profession they form opinions through the experience they have had with those in that profession. If a community has been so fortunate as to meet professional penmen who were straightforward gentlemen, its opinion of the whole profession is a favorable one. If, however, it has found one black sheep among those who has met its good opinion is badly wounded, and it is apt to

judge all others with a large degree of suspicion.

That many communities are much prejudiced against penmen is true, and the greatest obstacle to the success of very many in the profession is this fact. While we do not propose to accuse many members of our profession of being actuated by evil motives, we hope to show in what manner the seed is sown that ripens into such distrust of penmen. It is true that the ability of one to write better than another does not always enable him to make the other write as well as he. Because one person is in health it does not follow that he is able to bring others to the same degree of health. A man who would claim that because he was sound and healthy he therefore possessed all the qualifications of a physician, that he could detect the cause of others' ills and apply the proper remedies for a cure, would be considered a quack of the worst kind. Yet there are many in the profession of penmanship who, because they have ability to write well, consider themselves competent to point out all the faults and bad habits of others, and are able to apply the proper remedies to bring them into an essay, graceful style of penmanship. All know that it is a hard enough task to correct one's own faults and become a good writer. If this is true, how vastly more difficult is it to correct the faults of a whole class and bring them to a good degree of skill. Is it unjust to say that there are many quacks in the profession of penmanship? Many who have never been trained how to teach and are forming classes on the strength of their own good writing, yet are sorely puzzled as to how to teach them. With such ability many persuade the public that good writing can be acquired in twelve easy lessons, and those who do not detect the folly of such a proposition soon find that they have put their money in advance and that their high hopes have not been realized. Thus do many communities learn to place little value upon the promises of writing teachers, and thus do thousands, who have not become good writers under such teachers, give up forever the hope of becoming so.

Let us look at the profession of music. Is music any more desirable than good penmanship? Is it as useful and does it not require as much study and practice to become a fine performer as a fine penman? Yet do music teachers cut their own throats by trying to humbug the people into believing that music can be acquired in twelve easy lessons, say for two dollars? No; every community of any size and taste has its local music teachers, who charge good prices and are respected and supported, and they keep their pupils for months and years even. Not many years since the singing school master and the writing school master were considered of the same class. The singing school master would promise to teach one to thoroughly understand music and sing well in twenty lessons, terms low, but in advance, and they won for themselves the suspicion which hundreds of communities have of writing masters who promise much and do little.

Music teachers have reformed, and there is a large army of them in our country who are making a much better living than the average penman. They recognize that it takes time to teach music. Would it not be well if the adherents of writing would themselves bring their profession into that respect and gain for it that support which is given to teachers of music? Can any penman afford to prove that he is a liar and a cheat by undertaking to establish in each pupil a class in an easy, graceful and permanent handwriting in twelve or twenty lessons? Did ever any penman gain his skill in that time? True, the principles of penmanship may be explained, pupils may be told to sit in this or that position, to hold the pen so and so, to do this and that, but as they ever made to do it all and write in their new way with ease and exactness in a short course of lessons? The most expert teacher that ever lived could never do it, and why should those who have never been trained to teach, attempt what they know they cannot accomplish. That "honesty is the best policy" is either true or false. If true, then let all penmen practice it. Let them practice it first in learning how to teach, not by experimenting with classes which pay them for good instruction, but by a course of training under any good teacher who makes good penmen of his pupils. Then when a knowledge of how to teach is required do not attempt or promise to do what cannot be accomplished. The public, as a rule, have good sense and will place much confidence in a man whose promises are within the bounds of their reason. If there is anything in the methods employed by music teachers worthy of adopting, well and good. Whatever is square looks square, and whoever wears the apron upon the principle of squaring his thoughts and actions will win a square, a success and respect of the highest order. A. H. H.

Literary Penmanship.

By PAUL JASTROW.

There is always a thrill of something akin to reverence in our intercourse with men of letters. From the blurred and often inaccurate photograph, to the introduction, the esthetic hand-grasp, and less frequent, though most exalting of all, that half hour spent in idyllic intercourse, there runs a subtle activism of thought and influence which, resist it as we will, infects us as surely and completely as the crisp exhilaration of a ramble at dawn through autumn woods, or a plunge at evening in the buoyant waters of a summer lake. Our idolatry of men and women, in this enlightened age, is only second to the trust and reverence with which the ancients regarded their Olympian deities.

As the author's power must find all its utterance through a single channel, and that one which is free for all to employ in their several capacities, viz., the pen, so much of our reverent curiosity centers about the course of that frail talisman

over the pure, fair, surface, which beneath its point is made to barn and pulsate with living thought. An author's autograph is there everywhere considered one of the most valuable of souvenirs, and when to that galaxy of immortal letters is added the charm of a few kindly words from the great artist—*as a thought, perhaps, consigned to you alone of all listening mortals*—the flattered sheet which holds so vast a treasure becomes more precious than a thousand times its weight in diamond dust.

However irregular and commonplace the symbols which convey so much meaning, to us they are beautiful, because our idols have traced them; by magic pen, with unnumbered fancies, was dipped once more to carry a message of joy and wonder to our hearts.

And yet I cannot conceive of a taste so abandoned and *brusque*, as to entirely ignore the additional beauty which a symmetrical and smooth penmanship always lends to literary effort. Grant that not one person in a hundred will ever see these thoughts except in ubiquitous book-shape; still the very satisfaction which the author himself must feel in seeing his beautiful thoughts evolved in beautiful characters, added to that of the fractional part of humanity whose duty familiarizes them with all styles and degrees of literary penmanship, ought to insure for society a class of artistic authors, whose ideas and modes of expression would not only be consistent, but synonymous, not alone tolerant, but sympathetic. The popular lecturer must be a good rhetorician; the favorite author must possess a graceful face and figure; the statesman must have as thorough a knowledge of what constitutes impressiveness and magnetism of outward bearing, as of politics themselves. Why then, ought not the writer, although addressing a smaller (I will not add less appreciative) audience, to be a good, if not an elegant, penman? Justice and humanity to the publisher, the editor, the proof reader and the compositor demand it; a sense of the fitness of beautiful thought for beautiful forms calls for it. Fine penmanship in an author is never overlooked, sooner or later his name is coupled with the praises of adorning manuscript collectors. All his books will be ornamented with *fine* copies of the beautiful and peculiar style which he has acquired by months and years of patient practice. Surely, it is worth while for literary aspirants to cultivate a clean and legible hand. Editors, whose weary eyes have but just finished the perusal of an elegant maze of hieroglyphics, will be fascinated by it; however humble the author's effort; compositors will welcome it to the case with delight; and posterity will turn with eyes of pleasure to the page of delicate curves and fair outlines, saying, "How finely he wrote!"

A Good Name.

How true it is that a good name is capital in itself. Such a capital, like every such accumulation, is not built in a day, but the result of years of continuance in well-doing. One can hope by a spurt of good talents or honorable dealing to acquire an enviable reputation, which is implied in the possession of "a good name." Little things done and observed in a series of years, the trials of which life is made up, if done conscientiously, are what contribute to the reputation for its attainment. It is wonderful so much, though to travel by crooked ways, which they may seem short, but which success, do not lead to that direction at all. Let every young man strive to add a good name to his other capital.—*Mason's* *Man's* *Advice*.

This I quoted at, that he went far from his text to come close to me, and so was feebly intent in telling me of my faults.—*Fuller*.

Soldiers of Peace.

Pem delivered by HENRY TAYLOR at the Union of the Army of the Potomac at Providence, June 10th, 1877.

It is the brave that first forget,
And noble for that great virtue;
Not they who are brave and noble, but
They, still who are brave and noble, but
This mutual courage that forgets,
And answering loud that forgets,
The man's name, the battle's day;
The brave that first forget, and noble for that great virtue;
Not they who are brave and noble, but
They, still who are brave and noble, but
This mutual courage that forgets,
And answering loud that forgets,
The man's name, the battle's day;

Oh, never from the tree's shade
So sweetly piped the breeze, as now;
Nor, never from the soldier's hand,
The mowing-bird on the grassy bough!
The brave that first forget, and noble for that great virtue;
Not they who are brave and noble, but
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SOLDIER OF PEACE.
Your service, and it must not cease
Till the soldier through the man
Has conquered and subdued peace;
For every youth grows bright, to trace
A spell on each historic face.
That even of peace grows bright, to trace
A spell on each historic face.
And woman's hands, sweet and able;
By your pride and soldier's duty,
Since he who renders is to die
In transit in his life!

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And woman's hands, sweet and able;
By your pride and soldier's duty,
Since he who renders is to die
In transit in his life!

SOLDIER OF PEACE.
Your service, and it must not cease
Till the soldier through the man
Has conquered and subdued peace;
For every youth grows bright, to trace
A spell on each historic face.
That even of peace grows bright, to trace
A spell on each historic face.
And woman's hands, sweet and able;
By your pride and soldier's duty,
Since he who renders is to die
In transit in his life!

pen and poor ink alone is a sufficient cause of failure in trying to learn to write well. One of the difficulties in the way of advancement in writing is the indifference of many who do not seem to regard it with the importance it deserves. I have heard some go so far as to argue that because Greeley and a few others wrote most wretchedly, had writing must be a mark of greatness. We may disprove that by ever heard of? As well might we argue that because Poe was a drunkard or Grant an inveterate smoker that drunkenness and smoking are marks of greatness. If a very small portion of the money expended for our public schools, especially in cities and large villages, was paid for a special and skillful teacher of writing we might reasonably look for a very great advancement in the degree of proficiency in writing acquired by pupils in these schools. I hope and trust the day is not far distant when a much higher standard for instruction in writing will be demanded and secured in our public schools.

To the Student.

Prof. J. C. Bryant, principal of the Buffalo Business College, has recently published a very practical and popular textbook on double-entry book-keeping, in the introduction of which he offers some very sensible advice to the student, from which we abstract the following—which is not alone applicable to students of book-keeping:

"When a new enterprise is to be undertaken, or a new field of labor to be entered upon, it should receive the careful consideration of the person who proposes to engage in it. The Eastern farmer who goes to the far West to locate and improve a homestead for himself and family, knows full well that he must take upon himself, and put upon his family to accompany him, hardships and self-denial, which they were before unacquainted.

"Years of unceasing toil and untold desires must pass before the realization of his plans, in the comforts of a 'well-filled' farm and good society, can be enjoyed. But all these sacrifices are made voluntarily, because the student knows that the good time hoped for will surely come.

"In like manner the young man who decides to follow one of the professions, soon discovers that, in the hard work which will reach the desired position. Thus we see that it is an unworkable law that no great good can be secured without earnest and persistent effort.

"You are about to enter upon a course of study preparatory to engaging in some active business enterprise. The very fact of your putting yourself in the position of a pupil is an admission on your part that you are ignorant of certain things which you desire to know. It is also an admission that your teacher is, or ought to be, better qualified than yourself.

"You have voluntarily taken upon yourself the duties and obligations of a student, and there is now no implied contract between you and your instructor that you will faithfully and earnestly apply yourself to the work before you. The work before you depends mainly on your own efforts. No one has a right to do for you what you should do for yourself. It is the best possible help in obtaining an education.

"The province of your teacher should be to help you, to guide you, to encourage you, to lead you, to help you to pursue, and to see that you do your work honestly and well. It is no part of his duty to do your work for you; indeed, if he should, he would be doing you a positive injury.

"You must do your own thinking, and the sooner you learn to control your thoughts the better. To learn well requires a concentration of the mind upon the subject of study. To establish the power of will over the emotions is a great thing, and the faculty of so doing should be diligently cultivated. Unless you can fix your thoughts upon your studies, and keep them there, you will never learn anything. When you come into the schoolroom, banish all thought of the outside world, and of surrounding circumstances, and devote your whole mind earnestly to the prosecution of your studies.

"Be honest; be independent; do poetry in the school year with your teacher's pupils for in so doing you only cheat

Penmanship in Public Schools.

BY PROF. RUSSELL.

When we take into consideration the vast outlay that is annually required for the support of our public schools, proving as it does, well up into the millions in many of our States, it would seem to be a matter of some concern to our taxpayers that this money be so expended as to secure the greatest amount of benefit. This naturally leads to the very proper inquiry, how is penmanship, which is one of the most important branches, taught in these schools? In reply to this inquiry we must answer that as a general thing it has been a conspicuous failure in our schools, and even a secondary consideration in many of the public schools. It may be argued by some that they have the very best system of copy-books in the world, which is or ought to be sufficient. This reminds me of very much of the story of the man who wanted to learn to swim; he secured the very best books on the subject, studied them thoroughly and then resorted to try for himself. Having derived himself of his clothes he plunged into the water, and it required the utmost efforts of his friends to save him from drowning. Penmanship is not to be learned by copying printed copies of any system as any good teacher of the art can tell you, but is learned by the skillful advice and instruction from an experienced teacher with a thorough course of practice. In support of this argument, visit any business college in the United States where penmanship is one of the leading branches, and a most successful teacher, and you will find that almost without exception the copies are written by a skillful penman. Undoubtedly very much of the failure of penmanship in our public schools is owing to the Dogberry policy of the old fogy directors who have the management of these schools, in fact from my own personal observation I know this to be true. I have known a board of directors scoff at the idea of hiring a much better teacher of penmanship and employ a teacher of the dead languages at a much higher salary. Now this is a well known fact that the vast majority of scholars are not the means to attend any other than the public schools which accounts fully for their being such bad writers. How is this to be remedied? The best and only remedy we know of is to employ competent teachers to give instruction. In many cases where not fully employed with teaching, writing, such teachers can assist in other branches and thus lessen the cost of special instruction for writing.

Another very evident difficulty in properly teaching writing in public schools is the narrow, uneven desks, whatever may be their convenience for other purposes they are very ill adapted for the practice of writing. In regard to pens, I have seen a many different kinds as there were pupils in the school year with your teacher's pupils for in so doing you only cheat

yourself. Begin with the determination that you will learn upon no one—but yourself.

"Look upon your teacher as your best friend, and receive his suggestions with kindness. Do not discourage him; you cannot comprehend everything in one day, or one week. It is an old proverb that 'it is darkest just before the dawn of day.' With courage, and your courage be cheerful character. Faith is a wonderful motive power, not less in temporal than in spiritual things. If a young man makes up his mind that he will accomplish any laudable object, and he binds his energies to the task, he is almost sure to succeed.

"It should be remembered that to acquire a good business education requires many qualifications, and that these qualifications cannot be obtained without close application and diligent study. The idea that the education in question can be secured without much personal effort should not be entertained for a moment.

"The least that is required of a business man in this age of the world is, that his orthography be correct, his knowledge of grammar and composition acceptable, and he be capable of accuracy and rapidity in calculations, and be a good penman. These requirements—with a thorough knowledge of accounts—are indispensable to the modern business man.

"The acquisition of knowledge, although requiring close application, and often less study, seldom fails to afford the student real pleasure and substantial profit. Knowledge is varied, and is not to be obtained wholly from books.

"Much benefit may be derived from a study of human nature. Much of our success in life depends upon the faculty of pleasing, and of being pleased. A person who is friendly, self-respecting, and respects himself miserable, but makes all with whom he associates uncomfortable; while the case of the person who is gentle, frank, his good nature becomes infectious, and secures for him our warmest admiration and affection.

"Politeness of life should be sedulously cultivated. Politeness is a cheap accomplishment, which possesses a magic power. Gentlemanly conduct is always in place, and never more so than in the schoolroom. Vile language and bad manners are always out of place. They are the result of ignorance and ill-breeding, and should be thoroughly abandoned at once.

"You are engaged in a good work, and are surrounded by those who take a sincere interest in your progress and welfare. You are true to your duty; you will be diligent in your studies, remembering that to reach the summit of a hill you must mount step by step, and you will accomplish the whole ascent before you attain the view-point, where you gather in all the beauties and the benefits of your journey. You are now taking the full of life. Let your progress be marked by patient and persevering effort, even though difficulties meet you at every step. Remember that diligence is the mother of good time." Overcome all obstacles until you reach the view-point, where you shall be fitted in the best possible manner for your life-work, and you will have no reason to regret the course you have pursued."

Remarks on Penmanship.

BY A. S. MONTGOMERY.

To say nothing of the mortifying appearance of scribbling or ill-formed handwriting, whether referred to the writer or receiver of even a common letter, awkward penmanship betrays not only an ill-trained hand, but an ill-formed mind, as regards correct and graceful efforts in all of its many associations of thoughts and feelings. There is something aesthetically repugnant connected with a bad style of handwriting. Nothing on the contrary so distinctly bespeaks a cultivated taste and a disciplined imagination, as correct and elegant chirography. During the whole process of acquiring the power to execute a neat and appropriate piece of penmanship, the eye, the attention, the judgment, the taste and imagination of the learner are all undergoing a most effectual discipline and training. The habits thus formed, are necessarily characterised by the refining effects of culture, and extended to the style in which an individual performs whatever is expressive of mind, or serves to embody his mental tendencies and character.

Penmanship is a branch of education which exerts a double power over the habits of the learner, as it not only trains

his mind and eye to the accurate perception of form, but teaches him to overcome the natural difficulty of making the hand obey the intellect, and excites what the understanding perceives. No branch has so good an effect in teaching patient and persevering application, by showing how wide is the space which, lies at first, between the ability to see, and the ability to do; and no branch brings with it, as a more direct and tangible shape, its own crowning reward to diligence and faithful endeavor.

All Business Based upon General Principles.

MYSTIC RIVER, CONN.,
JUNE 28, 1877.

Young men who are trying to become skillful penmen should remember that every effort they make in that direction will be a help to them in every branch of business in which they may ever be engaged. There are a few sound, business maxims, which every ambitious young man should commit to memory, and then so persistently practice that they will become interwoven into the very foundation of the character. They apply with equal force to the acquiring of an elegant style of penmanship and to the attainment of excellence in any other profession or business. First: Seek instruction from those who are skilled in the business which you wish to follow. Second: Direct your thoughts toward your business. Become familiar with the theory, so that you can think about it understandingly and talk intelligently. All really good work must proceed from correct ideas. If the mental conception is vivid, the hand will execute with greater precision and with far less labor than when the idea is vague and the purpose unsettled. Third: Understand that genius means the ability to work hard and steadily one thing until successful.

Under the sheltered balm of Pen, the JOURNAL has become a thing of beauty, and no one can look at it without wishing to look into it. Though I am not an artistic penman, and am not devoted to penmanship as a profession, I found the articles in the JOURNAL so full of sound, sensible ideas, that I could not lay the paper away until I had read everything it contained. And the thought that I had derived the benefit from the reading of articles devoted to an art different from mine by which I obtain a living, made me wish to say something to the JOURNAL readers that would express my appreciation of our paper, and at the same time encourage those who are trying to improve, to continue their efforts.

In art as in religion, the promise is to those who continue faithful until the end.

CEAHK C. WHITFIELD.

Thoroughly Established.

It is one thing to possess a good hand writing and quite another to be thoroughly established in it. In changing one style of writing the victory is often claimed too soon.

The first story, although successful is not always the end of the strife. The scattered columns of the enemy may rally, and infuriated by the defeat sweep down upon their victors with resistless energy.

So will the old habits you have put under your feet unexpectedly rise up and drive you back into the trenches you have just left. You must not flatter yourself that you can conquer them in six or even twelve lessons. You may reach even the Red Sea of success and still find yourself longing for the old bondage; for the flesh puts on its armor again.

Often have we heard persons say after having attended a writing school that they wrote no better than they did before.

This is due to the fact that when the teacher stopped, they stopped, threw down their pens, folded their hands behind them and before they were aware of it their old habits had them bound, perhaps more securely than before.

I think many teachers make a great mistake in forming classes for a few short lessons. They injure their reputation, and cause dissatisfaction on the part of the student. A little more tuition would be willingly paid for a more thorough course, one that would enable the pupil to become established in that he has undertaken.

Some need only a few suggestions from the teacher to enable them to develop themselves to the highest possible degree in the art, but the majority require constantly the inspiration of a leader. Especially should the younger pupils be under the care of a teacher (and only one if he be competent) long enough to establish correct and lasting ideas.

Dubouge, July 3, 1877.

Summer Vacations.

Teachers in our business colleges are among the hardest wrought individuals we know. Of not a few of them teach from one year's end to another in both the day and evening sessions of their school without even taking so much as a week's recreation. Now this is all wrong; it is killing a man by inches. Is there any reason why teachers in these colleges should not enjoy a month or six weeks' vacation as well as the teachers in any other institution of learning. All our private and public schools and colleges have a vacation from six to eight weeks, and some even three months; yet our business college teachers labor on year after year, until from exhaustion and monotony of labor, they become mere teaching machines with every gear grinding, their dispositions soured, and their health impaired.

We cannot understand why proprietors of these schools should so disregard the laws of health and make themselves and their assistants wretched through their mistaken policy of keeping open all the year round. They must know that mental labor requires active physical recreation and rest; and that all the literary and mental occupations that of the faithful teacher is the most deserving. With what study required to present his subjects properly to his classes, and the unnumbered and our petty annoyances that are incumbent in every school-room, he appears at the end of the year unquestionably in need of rest from all the cares and responsibilities of his arduous duties.

We are glad to learn there is a growing feeling among some of the colleges in our Eastern cities to view this subject in its true light, and that already some of the wisest heads are giving a month's vacation in the summer without the slightest injury to their business interests, and with admirable results to their working facilities.

Consider this subject, gentlemen, and see if you don't think it wise to lock up your doors during the heated weather and rusticate a month. We are sure you will return to your schools with a determination and a feeling to do better work than ever, and if there is not so much money in the exchange when you return there will be none. You will be a happier mind in a stronger body.

Why Waste Your Time and Skill

by executing with common ink specimens to send to us for insertion in the JOURNAL. Our table is loaded down with specimens not one of which can be used for illustrations. Some are too inferior in design and execution, many more are excellent in all but the quality of ink used, which is of all sorts, pale, purple, lavender, blue, red, &c. We have never yet found any but India ink that could be used with safety for work designed for reproduction, and that must be of a good quality. Cannot penmen understand this and save their own time and us from annoyance by procuring good India ink and using it according to directions given in the June number of the JOURNAL?

Commercial Integrity.

BY GEORGE STANTON, JR.

A child, who for the first time in his life entered a large, compactly built city, ignorant of the slow process by which the buildings were constructed, and the manner upon each other, fancied that the city and a certain unity, that men had cut down trenches for the water, and burrowed into the walls of the trenches, and constructed that the complex arrangements on every side sprang from a single design, and that the whole was made of the same materials, by carving from without inward.

A similar impression sometimes strikes those who come into the world without the complicated arrangements of business, that have grown up in the great commercial centers. The multitude of railroads, banks, merchants and insurers, brokers and capitalists, form a vast machine, whose constant operations, as they rub off its occasional perturbations, seem as inexplicable as the most ingenious products of the inventor's skill. The inexperienced are naturally puzzled to understand how order results from apparent confusion, how the crowds who frequent Wall street and Broadway all find their appropriate places, and the complicated interests of such vast numbers are so harmoniously adjusted.

As in the growth of the city the necessities of the time control its development; so the expansion of trade and commerce, the routine of business, and the various circumstances; and this routine, like all things of slow growth, is permanent. The man who would enter into business must fall into line with his fellows: affairs can no more be changed on his account than the course of the river, which he followed and an entire new plan laid out upon their ruins.

But the question of the greatest practical moment is to know what principle animates this system. The answer is not difficult; it is the principle of faith. It is this system—faith reposed by man in man—the assurance that contracts will be religiously performed, that the principles which they are understood; this is what gives individuals and to monetary institutions all the stability they possess. The merchant stands upon the average credit of his fellow-men; his customers; the banks represent the average solvency and integrity of the commercial business community, and while prudent men endeavor to keep "an anchor to windward," to be able to sustain the loss resulting from the failure of a customer, yet as the whole fabric of business is based upon credit, that is, upon *veracity*, the man who is not a man of his word, or individual is like knocking out the cornerstone of a building; the whole structure must be wrecked, and he will not last. How far-reaching these effects are! Many persons, even outside the ordinary business circle, have learned to their cost, with great rapidity, that if they are not true, they are failed; and so with the failure of a man, the losses are to come upon some related party, happily, if not immediately, so as to beggar none, but rather to reduce slightly the profits of all.

The vital principle of integrity in business transactions has led to the most stringent legislation, and what is a much more effective result, it has produced a public sentiment so universal and intense, that the transgressor, even if beyond the reach of the law, is severely punished by the social ostracism. The generous mind has nothing but sympathy for the merchant overruled by sudden and unlooked-for calamity, and who is thereby prevented from fulfilling his obligations; but for the designed and treacherous man who refuses to relate good his plighted word, who retreats through mean, unmanly subterfuges, the scorn of all honorable men is his fitting punishment.

If rightly considered, *veracity* is the only profitable principle; whatever is acquired by some dishonest means, good and bad, is more than counterbalanced by the continual losses which inevitably fall upon the man of a mean reputation. As before stated, the whole idea of business is founded upon credit, or upon the trustworthiness of some dealer. If we are doubtful in any man, there will be a thousand hindrances in the way of his transactions; the component parts will be so well to have this idea impressed on the minds of young men; though, to be sure, it is a very low standard of morals which would insist upon honesty for every man's prey; the right should be chosen and followed for its own sake. But as we are not writing upon ethics merely, but wish to see how completely duty and interest coincide in this matter, and that no man can take advantage of another, without incurring disgrace, which will not only bow his head, but incapacitate him for all future success. Let him have a true view of his duty and his safety, Honesty and Punctuality, old fashioned virtues, quiet and unobtrusive, they make, like the exploits of the soldier, make their possessor famous; they seek for no applause, they only concern themselves with the duty and duty ways of life, and bring to him lasting serenity and peace.

A father called his son into a crowded stage, saying, "Buy—buy—buy."



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2 Columns.....	24.00	72.00	144.00	288.00
3 Columns.....	36.00	108.00	216.00	432.00
1 inch (10 lines).....	2.00	6.00	12.00	24.00
1 inch (12 lines).....	2.50	7.50	15.00	30.00
1 inch (14 lines).....	3.00	9.00	18.00	36.00

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tions that will in a large degree measure the excellence and attractiveness of the JOURNAL.

We ask each one of our present subscribers to coöperate himself an agent, and co-laborer to secure not one but many new subscribers in return for which we promise that we will spare no labor or expense to repay in the increased excellence of the JOURNAL.

The Present and Future Illustrations of the Journal.

In the present number of the JOURNAL we begin the publication of a series of practical and ornamental alphabets for writing and lettering, one of which will appear in each issue, accompanied with explanations and instructions of much practical advantage to teachers and learners.

In the present issue we give, as the first of the series, an alphabet of standard capitals and small letters for plain writing, accompanied with principles and scale for proportions of letters, also a number of monograms, grouping letters, much similar to each other in form and construction.

In our next issue will be a similar exhibition of letters for a lady's hand; this will be followed by off-hand flourished Roman and Italian, Old English, German and Church Text, Rustic and a variety of ornamental alphabets. These alphabets will be photo-engraved direct from our own copy and will, therefore, be fac-similes of the actual pen-drawn or flourished letters; so pains will be spared to make these of the highest standard of excellence. We feel confident that these alphabets alone will be prized, by every subscriber, far above the price of the JOURNAL.

Besides an alphabet, there will be in each issue of the JOURNAL one or more specimens of penwork, which, we trust, will reflect the genius and skill of many of our most eminent penmen. Already we have the promise of many such contributions.

At the present rate our back numbers will soon be gone; hence those who desire all the enlarged and illustrated numbers, and especially all the series containing alphabets, should forward their subscriptions at once.

Send Something New.

Among the groups of specimens of penmanship received by us every month, there are very few which are not copied either, or with slight modifications from published or worn out designs; such, however perfectly copied, can have no place in the JOURNAL. Only original or greatly modified designs, skillfully executed, can be accepted for publication, and since all our cuts are made by the photo-engraving process, they can present no excellences which are not in the original copy, and represented in clear, strong, black lines. Drawings, in order to secure the best results in the plate, should be drawn very open and twice as long and wide as the desired cut. Use the best quality of India ink freshly ground.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications, not objectionable in their character, or devoid of interest or merit, are received and published; if any person desires the columns are equally open to him to say so and tell why.

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R. F. Willson, connected with the Willson and Walworth Business College, is also a Professor of penmanship in the New York College.

P. Simon, principal of the B. & S. Business College, Indianapolis, Ind., forwards several specimens of flourished birds which are very creditable, though wanting in freedom and grace of lines.

L. D. Brown, who during the past year has been superintendent of writing in the public schools of Indianapolis, has now returned to this city to resume instruction in several private schools here. Mr. Brown is a skillful penman and popular teacher.

F. W. H. Wieschman, whose very skillful penmanship won high prize at the Centennial Exhibition, has recently resigned the position which he has occupied for twelve years with the Excelsior Manufacturing Co., St. Louis; he proposes to take a season of rest before resuming labor. Mr. W.—is one of the best penmen of the West too—his lot remains long unoccupied.

W. G. Chaffee, for many years a popular and successful shorthand reporter and teacher of photography, is about opening in Oswego, N. Y., a commercial college and photographic institute, in which he will be assisted by experienced teachers. Prof. Chaffee is himself an able and experienced teacher and courteous gentleman, and well worthy of a liberal patronage.

The students of Claghorn's Brooklyn Business College, accompanied by those of Packard's College, went on their annual excursion to Dudley's Grove, on the Hudson, July 2. The weather was fine, and the young gentlemen accompanied by their lady friends returned to the city in the evening well pleased with their day's enjoyment. Mr. Claghorn and his students deserve considerable credit for the admirable manner in which the affair passed off.



Sylvester Moody, East Charleston, Vt., writes a very good hand, and incloses some very attractive specimens of cards and flourishing.

L. S. Belknap, Autumn Leaves, Pa., is very skillful at off-hand flourishing and lettering. The specimens received from him are very creditable.

H. W. Taft, St. Louis, Mo., sends a package containing a variety of writing, lettering and flourishing, all are very creditable, especially the movement which is very free and graceful.

C. H. Pierce, principal of Normal Penmanship Institute, Keokuk, Iowa, incloses a set of off-hand India capitals, which are very skillfully executed.

E. M. Houtzinger, of Valley View, Pa., sends a very finely executed hand and scroll specimen, but it is too similar to one already published in the JOURNAL, to be used for so illustration.

H. C. Clark, North Richmond, O., forwards us a medley composed of cards, lettering and a flourished stag. The cards are good; the lettering shows lack of experience, the stag is well executed, although somewhat over done with fine lines filled in to the flourishing—all is executed with grey ink, which renders its reproduction impossible.

A. W. Smith, principal of Business College, Mendocino, Pa., has just completed a large and very elegant piece of penmanship in form of a masonic chart. The original work is 28x40 inches in size, and was commenced with the intention of exhibiting it at the Centennial, but owing to ill health Mr. Smith was unable to complete it in time for the exhibition. It is a very rare and complicated exhibition of pen art, and entitles its author to a high rank among skillful penmen.

Among the handsome letters received this month is one from A. J. Taylor of the Rochester Business College.

Willis L. Dean, Principal of the Commercial Department of the Wyoming Seminary, Kingston, Pa., favors us with several fine specimens, one of which appears on this page of the JOURNAL.

W. S. Mitchell, Jr. (late of Washington, D. C., now with the New York Era,) called at our office this week, and among other favors presented us with an excellent specimen of practical business penmanship; also a few printed poetical lines written for a young lady's album at Alexandria, Va., which effusion we may publish in a future issue of our journal.

J. McC. C., Pingree Grove, Pa.—Your specimens are not creditable as ornamental or artistic penmanship; you are wasting your time. If you aspire to becoming an ornamental penman you should at once place yourself under the tuition of a first-class penman, or, at least, consult some standard work upon that subject.

One of the most attractive and meritorious specimens received is a flourished bird, from W. E. Dennis, of Chester, N. H., which with the surrounding flourishes constitutes a very unique and artistic piece of work. Mr. Dennis is young and rapidly advancing in his accomplishments as a penman, he is a promising candidate for the front rank of his profession.

Answers to



R. O. H., Waukegan, W. T.—It is not necessary that all the subscribers need to secure any premium offered should be sent at once. Send any number you may have, and give notice which premium you wish to secure. When the full number are received the premium will be forwarded by return of mail.

C. O. S., Ransom, Pa.—A "pen artist" is one who makes the study and practice of ornamental penmanship a specialty, and should be skilled in designing and executing artistic and effective pen work, such as engraving resolutions, memorials, &c., and drawings of all kinds for reproduction by the various modes of engraving more especially by the photographic process.

The title of "professor" is too often assumed by unskilful teachers and mere novices in penmanship. It should be accorded only to skilful penmen who have attained eminence as authors or teachers of penmanship.

A Correspondent Asks,

What are the duties of a superintendent of writing in public schools?

The following are some of them perhaps some reader may think of others—

The aim of a superintendent of writing, is to secure superior results in writing from every school, and to bring this about a great variety of means are adopted.

Success depends very much upon the tact, we will say, the writing teacher, to cause class teachers to assist him by doing good work during his absence.

It is very desirable that all the teachers should well understand the writing teacher's methods and strive to carry them out, and the most certain way to do this is to win the favor of teachers, and explain to them in a teachers' class how to conduct their classes during the writing hour.

All teachers may well be judged by their results and in well graded schools, pupils of one grade should write nearly alike. If they do not, it indicates that some teachers whose pupils excel, are better than those who do not. As a good incentive to poor teachers it is well to exhibit the su-

perior specimens of writing of pupils of a superior teacher, and thereby show what pupils of the same grade can accomplish when thoroughly taught.

The taking of specimens of each grade in the entire schools and placing them on exhibition monthly is an excellent plan.

A very important thing which the writing teacher should observe is to throw his whole efforts into developing the teaching ability of his teachers. And do so by suggestions and talks to them at recess, before school, and at teachers' meetings after school, but not presume to instruct pupils or cause them to lose confidence in their teacher's ability.

The teacher should be praised before her pupils, and pupils should be made to feel that they will surely become good writers, if they observe her instructions.

Otherwise should the writing teacher exhibit superior skill, knowledge and ease in illustrating and imparting, the pupils' confidence in their own teacher will be lost and what she may say or do will not restore to her that attention from pupils which she otherwise would receive did they know no better.

The writing teacher should keep in harmony with the principals of schools, and where they secure good work praise their success and avoid interfering with their methods of securing it.

which by being forced for several hours may cause pain in the arm. We know such practice often causes a cramp in the hand, and especially where the pen is held with a grip. The easiest movement in writing is the mixed, finger and muscular movement, and this is secured with the greatest ease when the arm rests very lightly upon the table and the pen held very loosely. We judge from our correspondent's writing that he depends upon the finger movement mainly for his small writing, and upon the whole-arm movement for capitals. Such a movement excludes the most natural and nerving movement, the muscular or fore-arm movement. Many of the best penmen practice muscular movement exercises vigorously each day, and it is that way kept up as easy, graceful and flowing movement, which always characterizes their work. The best writing comes from a happy combination of the finger and muscular movements, and unless special attention is given to muscular movement exercises, even good penmen will at times find themselves writing with great difficulty and not be aware of the cause.

How Many Lessons Should Constitute a Course of Instruction in Writing?

This is one of the frequent questions asked by itinerant teachers of writing, and



Teachers should be trained to write handily upon the blackboard, and also it is the duty of the writing teacher to know whether teachers take the writing hour to rest, or use it in teaching.

A gentle criticism of loose methods at teachers' meetings will do much good.

The writing of a school or class does not depend entirely upon the careful writing done at the writing hour, for in the writing of spelling exercises and other class papers too rapid and careless work may do much to counteract the good results of the writing hour. Then the papers should be frequently inspected and if they are carelessly prepared, the attention of the teacher should be called to the fact.

The earnest superintendent of writing, can find much to do towards developing good results, and we believe they can be secured in no better way than by making each teacher do all the class-room work, and retaining the entire confidence of pupils in her ability.

What May be the Cause.

A correspondent asks us to explain the cause of his arm paining him after a few hours' careful writing. In reply we will say that we are not sure that we shall be able to hit upon the cause of his trouble, yet we will let our light shine upon what it may be. In doing careful writing penmen are apt to lean forward upon the forearm and cause a cramped movement,

ing any number of lessons, it is practical for an itinerant teacher to give, but with skilful and thorough instruction on the part of the teacher, and careful study and practice on the part of the pupil, he may in addition to making marked improvement in his writing, acquire a knowledge of the construction of writing, and a refined taste concerning it which will guide him onward to becoming an accomplished penman.

The Columns of the Journal Open to All.

It is the desire of the publishers of this JOURNAL that it shall be a grand medium for a ready and free interchange of thoughts and ideas among the profession concerning their art and calling; therefore, should any readers find in its columns ideas with which they differ, or which they desire to add they will please us and gratify themselves, and, perhaps, many readers, by just taking their pens and communicating to us their dislike or approval with reasons for the same.

Doubtless becoming Convicted.

As we expected, at commencing the publication of the JOURNAL, many of our best penmen, although friendly to such an undertaking, hesitated to subscribe or identify themselves with it, from fear it might not succeed; but "nothing succeeds like success." Our subscription lists are materially lengthened, and are rapidly increasing by the addition of the names of the original doubters. Still there is room, and a few more subscribers can be furnished with all the back numbers except the first.

Mark Twain's Scrap Book.

Is the best and most convenient scrap-book, we have ever seen. It is book and paste pot combined. It is built on the "stick with a lick" principle, like a postage stamp.

Always handy, always neat, no smearing, no rendering of the scraps so transparent as to make the reverse side plainer than the side you want to read.

For sale at the office of the ART JOURNAL, Send for a circular, giving full description and terms.

The Student's Journal.

Is a monthly periodical devoted mainly to the interest of Standard Photography, and is published by Prof. A. J. Graham, No. 23 Bible House, New York.

Prof. Graham has for many years been an able and industrious worker in the interest of photography, and is the author of more and better works upon that subject than any other writer.

The Journal and its editor deserve well at the hands of the short-hand fraternity.

Exchange Items.

The Educational Review and College Record is the name of an interesting and spicy paper issued by the Toledo, Ohio, Business College.

The Pen and Pencil is a very sensible and readable little paper published by E. N. Hyzer, West Randolph, Vt. Its department devoted to checker playing is a novelty and will be found specially interesting to all who are lovers of checker playing.

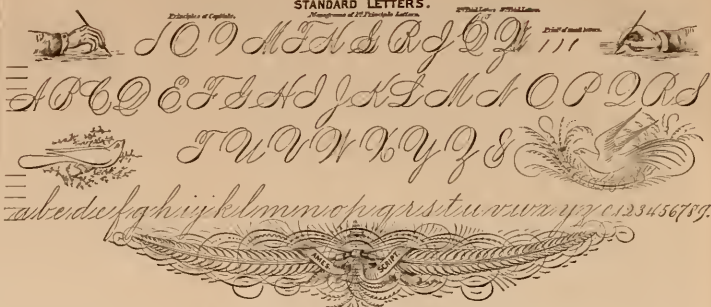
Harkness' Magazine is published monthly by Prof. John C. Harkness, President of the State Normal University, Wilmington, Del. It is conducted in an able, independent and liberal manner, contains seventy-two pages of sound, sensible reading matter, accompanied with especially appropriate and artistic illustrations. It is well worthy of a liberal subscription.

J. E. Soule, president of the Bryant & Stratton Business College, Philadelphia, has just issued his catalogue for 1877. It is very attractive, containing specimens of plain and ornamental penmanship as taught and practiced at the college. The catalogue is strongly commended by penmen patrons and visitors, all of which is well deserved. Mr. Soule is undoubtedly one of the very best teachers of writing and most skilful penmen in the country.

Church Rules for the Ladies.

From Col. FOREST'S PRIMER.

Dress hard all morning, such is fate,
Then enter church some minutes late,
All eyes will then be turned on you,
And will observe you better than you
Let humble modesty smooch your face,
And take your seat with faultless grace.
Let all your thoughts be fixed on high,
And encourage your cavalier life.
Think how religion's precepts to bless,
And entertain your religion's dress,
Put all your heart be filled with praise,
And notice Mrs. Miggie's lace,
Put from your mind all thought of sin,
And adjust your diamond pin.
Think how good religion proves,
And then smooch out your buttoned gloves.
Catch well the precepts as they fall,
And smooch the wrinkles in your shawl,
Think of the sinner's fearful fate,
And notice if your bonnet's straight.
Pray for the influence divine,
That lady's banquet, mark the design,
Let tender peace possess your mind,
And criticize that hat behind.
Rejoice on Christian graces dear,
And fix those curls behind your ear.
Let your heart warm with angel power,
And view that lordly gown aloft there.
Rejoice upon the widow's ways,
See if your gold chain suits the place.
Think of the peace that cannot still stand,
And wonder who are sitting blind.
Think of the barren Christian bear,
And notice those strange ladies there.
The best words here with contrite heart,
And fix your pen-bag when you start.



In the above set we present the first of a series of practical alphabets, which we design to continue by giving one alphabet in each issue of the JOURNAL, and accompany each with such advice and instruction as we may be able to give relative to the best methods of teaching and learning to execute the same. In the present cut we give the large and small letters of a practical business hand, preceding them with the principles of each, and also giving monograms of the several groups of letters made most similar to each other, and in the order in which they should be taught and practiced, which will serve to the master and the teacher to present the subject of analysis and construction of the letters in an interesting and effective manner to his pupils at the black-board.

For the detailed analysis of letters we would refer the teacher to the keys to either of the popular systems of writing, as we have not at present the time or space to enable us to do justice to that part of our subject.

Teaching writing it is very essential that the most simple or elementary forms should be first used, at the same time that great care is taken to place the pupil in the

proper position, and instruct him regarding the relative position of hand, pen, and paper, and all the proper movements employed in writing should be carefully explained, and their philosophy given in a general exercise at the board, nor should these points be lost sight of at any time during the entire course of instruction or practice.

The first drill of a class should be on position and movement; next upon the principles and theory; from them proceed to construct the letters of the alphabet, as if they were the materials from which to build the symmetrical and beautiful edifice of writing.

For instance, we take the first principle or capital stem. We announce to the class that this is not only first in number, but in importance in learning to write, inasmuch as it enters primarily into the formation of fifteen letters of the alphabet, which fact should be illustrated by placing them in monograms, rapidly upon the board, explaining briefly its slight variations in form to adapt it to the several letters. This done, the attention should be directed to its analysis, pointing out its right and left curve, place and length of

shades, proportion of oval, &c. When sufficient practice and attention has been given to the principle, then illustrate how easily it is converted into an A by simply adding a slightly curved line to its right; the A would naturally be followed by the X, which should be made directly from the A, by adding the one line necessary for the change; in like manner let the M be made from the X; this completes the letters in the first group or monogram. Let those be followed by others made from the stem with the least modification, such as the F, &c., as per the order indicated in the above monograms.

To like manner proceed with the small letters, giving their analysis and the close resemblance of the several letters and the slight change necessary to convert the i to the u, the u to the w, and each to n and m, and also the o, to a, d, g and j, &c., &c. By pursuing with tact and energy this course, a skillful teacher can awaken and maintain, not only an interest, but absorb the price of the year's subscription to an extended course of instruction, which will lead to certain success on the part of his pupils.

OFFICE OF NELSON'S BUSINESS COLLEGE
AND TYPENGRAPHIC INSTITUTE, CINCINNATI,
NATI, July 10, 1877.

D. T. Ames, Esq., 205 Broadway, N. Y.:

DEAR SIR: Enclosed you will find one dollar (\$1), my subscription for THE PENMAN'S ART JOURNAL and John D. Williams' masterpieces.

Allow me the liberty to say that could you convince most of the penmen that the JOURNAL is to be a permanent institution, I think the list of subscribers would be greatly enlarged. The failure of "Gaskell" has, to a great extent, shaken the confidence of many, in the matter of penmen's papers. Hoping, however, that the enterprise will meet with the good success it so richly merits, and that the edition will be a successful one, for the editor's undertaking, and unimpeded skill as penman, I am, sir,

Yours faithfully,
W. J. GOLDSMITH.

The above is one of a very large number of letters received of similar import. We have realized from the outset that very many of those interested in penmanship as teachers, pupils or admirers, and who earnestly desired the continuance of the JOURNAL have withheld their support from fear of its failure. Others have sent its price monthly, quarterly, or for six months, thus equally manifesting their hope and fear of its success. We do not know as we can say or do anything to remove those fears, beyond a plain statement of facts, which are: 1st. The JOURNAL has been more than self-sustaining from the beginning. 2d. We are in the enjoyment of a very liberal income from a thoroughly-established business, entirely independent of the JOURNAL, which is such in business with the conducting of the JOURNAL, the one materially helping the other; at the same time, having retired from the field as a teacher, after an active experience of over twenty-five years, we are free from that competition, rivalry, or jealousy which might result from active competition. In view of these facts we can assure those who are, and would be, the patrons of the JOURNAL, that its continuance, with marked improvement, is no less certain than its life and health or its editors. Unlike all other efforts to establish a penman's paper, which have been made in small cities, where facilities for engraving, printing and intercommunication were limited, and by men not themselves practical artists, the JOURNAL is located in the business center and metropolis of the nation, where facilities for the facility for conducting such an enterprise, and its editor and associate have had long and varied experience as teachers and authors of practical and ornamental penmanship.

Of the permanent and grand success of the JOURNAL we have not a shadow of a doubt, for we believe that the penman and those interested in penmanship desire and will sustain a good penman's paper, and we know that our facilities are ample, and our purpose firm to build up and sustain such a journal.

A Rare and Special Premium.

We shall continue to send a copy of the JOHN D. WILLIAMS master-piece, which was fully described in our May issue, to each new subscriber, until further notice. It receives the most flattering praise from all who have seen it.

Professor S. S. Pickard.—I am sure that whoever possesses this fine work can honestly claim to have the most perfect and elaborate specimen of off-hand dourishing yet produced.

Professor B. F. Kelley says it is a model in all respects to be imitated, but far excellent.

Professor J. H. Lansley.—I am astonished that even Williams could have produced anything so near perfection.

The College Tell-Tale.—It is the finest piece of lettering and dourishing that Mr. Williams ever did, and is considered by penmen as wholly unexcelled. The reproduction is the finest specimen of photography we have ever seen.

Simpson's United States Treasury Gold Pens.

"We consider them eminently superior to all other metallic pens."—*Ellsworth Business College.*

"Far superior to all others that we have used, particularly for fine writing."—*New York Life Insurance Company.*

Pay Postage.

All parties sending specimens of pen work of any kind to the ART JOURNAL must prepay postage at letter rates. When not so paid we are obliged to pay double letter rates on its receipt. We shall in future decline to receive specimens not prepaid at full letter rates.

Specimens designed as contributions to the Compendium can be sent as book manuscript by prepayment of postage at the rate of one cent per page. Mark on wrapper, "book manuscript."

Krusi's Drawing Course,

Published by D. Appleton & Co., is the most comprehensive, practical, and best graded course of drawing we have ever examined. It consists of five series, the Synthetic (or primary), Analytic (or intermediate), Perspective (or grammar school), Advanced Perspective (or high school), series, each of which are peculiarly adapted for the use of the departments for which they are designed. These books should be examined and, we believe, used by every teacher of drawing.

A New Series of Copy Books.

We invite attention to a notice in our advertising columns of "The Combined Trial and Copy Page Writing Books;" they combine many new, and apparently good features, and should be examined by all teachers of writing.

Business college now wishing the services of a superior plain and ornamental penman who is also an experienced teacher of book-keeping and business arithmetic, should correspond with E. M. Hantinger, whose advertisement is in another column.

We are pained to learn of the misfortune of a worthy member of our profession, Mr. H. A. Fredericks, late of Hoid's College, San Francisco. Mr. Fredericks was now a confirmed invalid, completely broken down in health. He was formerly in Cincinnati, and later in St. Louis and Kansas City, and then in California. He has even been one of the most unceasing workers, and seemed only to be happy at the desk in preparing specimens, or working with his might in the interests of his employers.

Subscribe now, so as to get the September number of the JOURNAL; it will show the number of the year's subscription to any teacher of writing or admirer of fine penmanship.

Penmen who are preparing contributions for Ames' compendium, should have in mind that they must be completed and forwarded before the middle of August.

Religion and Honesty.

A steady visitor to a revival meeting in Toledo attracted the notice of the preacher who finally made his way amid the excitement to the man's side, and said to him:

"My friend, are you a Christian?"
"No, sir," was the reply.
"You seem to be always looking toward the reform with great earnestness. I hope an interest has been awakened in your heart."
"I am just waiting to see what that man in the choir with the blonde mustache and projecting teeth will decide to do."

"Ah, my dear sir," said the pastor, "you must not wait till your friends are converted. You must act for yourself."

"Oh, that ain't it. You see that man always get religion at great revivals, and I am just a layin' low for him to come forward and say that he has had a change of heart, so that I can stand at the door when he comes out and ask him to pay me that ten dollars he owes me before he has a chance to be laible."

The minister turned away slowly.

BY WILL M. CARLETON.

LEWISTON, O., June 16, 1877.

"No pupils can write as well when required to keep time with others, as when left free."

Advertisements
Copy for advertisements and other matter must be handed in previous to the 20th of the month in which it is to be published, as we shall thereafter have the advertisements inserted during the next month. Advertisements inserted under this head for ten cents per line of eight words.

BRVANT'S BOOK-KEEPING.

The most PRACTICAL and COMPLETE Text-Book ever published.

A NEW WORK.

Compiled from actual business—free from absurd theories—and arranged for Practical Instruction.

IN THREE EDITIONS.

For the convenience of schools of different grades, this work has been published in three parts, viz., Elementary, Commercial and Complete.

THE MODEL BOOK.

These books have been adopted by a large number of the leading Business Colleges and are recommended in the highest terms by prominent teachers. For further information, address the Publisher, C. H. BRYANT, Buffalo, N. Y.

Simpson's U. S. Treasury Book Pens.

No. 1, 2, 3, and 4. The only Gold Pens ever numbered according to their quality. Price, 15 each. Address C. H. BRYANT, 203 Broadway, New York.

A NEW ERA IN TEACHING PENMANSHIP. Illustrated circulars and particulars free. Address C. H. BRYANT, 203 Broadway, New York. I WANTED—THE UNDERSTANDING DESIRES A situation in some first-class School or Business College, to give instruction in Plain and Ornamental Penmanship, Book-keeping, Arithmetic and Geography. Four papers experience. The best of references given. Address W. L. SAUM, Burlington, Iowa.

HANDSOME PEN-WORK! SUMMING NEW! ARTS ELEGANT. Send 25 cents for a beautiful and elaborate piece of Penmanship, not engraved, but written by pen and ink. One of our original writers, C. H. BRYANT, has written a beautiful set of Penmanship, 15 cents. Address W. E. DENNIS, Chester, N. H.

A GOOD CHANCE. NO COMPETITION.

A Teacher who is competent to conduct a Small but well-attended school, can make a place in the coming year by the same and easily pay from the receipts the coming year. An advance payment of \$300 will be required. A party having the work may be required. Address C. H. BRYANT, 203 Broadway, New York.

TWELVE CARDS.

Written in "Boss Style," by MADAMMAZ, 20 CENTS.

Finest Scroll Cards in America.

Elegant Samples and Circulars, 1c. Name Free. Address C. H. BRYANT, 203 Broadway, New York.

NOTICE—COMMERCIAL COLLEGE. In need of a Freshman Penman, will please our school with the undersigned. Can also assist in teaching Book-keeping. Terms, \$100 for first year. Address C. H. BRYANT, 203 Broadway, New York.

HOW TO MAKE THE BEST GLOSSY BLACKBOARD. Blackboard 30 cents. Send for full particulars with discount lists. Samples of Lettered and Flowered Cards, 15 cents. Large piece of Flowering direct from the pen, 50 cents. BRYANT'S METHOD, East Charleston, Vt.

WANTED. An engagement with some good Business College, as teacher of Plain and Ornamental Penmanship, Book-keeping and Business Arithmetic. I will be pleased to correspond with Proprietors of Business Colleges. Address E. M. DENTON, Potomac, Pa.

LAPILINUM.

FLEXIBLE SIGNA BLACKBOARD.

A Perfect Article for Lettering, Teachers, Business Men, etc. In rolls of 12 yards, 40 to 49 inches wide. Supplied any length at 25¢ per yard and about 1¢ per foot. Market first, on both sides with Slate Board or Glass. Prices from \$1.00 to \$1.50. Large piece of Flowering direct from the pen, 50 cents. BRYANT'S METHOD, East Charleston, Vt.

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N. Y. SILICATE BOSS STATE CO.

A. B. DUCKLEY, President, 101 Fulton, cor. Church Street. Sample mailed for three cents Postage. Dealers supplied by mail.

PACKARD'S COMPLETE COURSE OF BUSINESS TRAINING.

A Book of 96 pages, comprising the material for

through instruction in the following subjects:

Accounts, with Arithmetical Problems.

QUESTIONS IN COMMERCIAL LAW.

AND HINTS FOR LETTER WRITING.

Used in all the best Business Colleges in the country, and unsurpassed as a text-book. Specimen copies sent on receipt of 15 Cents.

S. S. PACKARD, Publisher.

203 Broadway, New York.

OFFICE OF DANIEL T. AMES, ARTIST PENMAN, 203 Broadway, New York.

The attention of all skillful penmen is hereby invited, and a contribution from their pen is solicited to the undersigned, as a means of promoting the work we now have in progress, and shall continue as long as it is possible.

It will embrace a great variety of original designs for Lettering, Book-keeping, pen drawing, original ornamental and standard alphabets, elaborate penmanship, etc.

The printing will be by a new and excellent photographic process, which will be ready for sale as soon as the original pen and ink work, with the appearance of the best and most correct engraving.

We desire, if possible, to have the skill of every writing penman, and to have the work of every penman in this country, with the view of rendering it as perfect as possible, and to have the work of every penman in this country, with the view of rendering it as perfect as possible.

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THE Penman's Journal

EXECUTED WITH A PEN BY STAMES

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor.
A. H. HENRYMAN, Associate Editor.

NEW YORK, SEPTEMBER, 1877.

VOL. I. NO. 6.

Self Study.

Every man's success depends largely upon his tact and industry. If he be a penman these are his chief capital. Success in penmanship depends largely upon how much of little one has talents. To be a fine penman necessitates constant care in the cultivation of everything, and to be a superior teacher requires equal care. To realize the best results in any direction, the mind must ever be active, watchful, that every act will be a step in the right direction. Because one exists, it is no sign that he is doing wholly his part in life, neither because one is constantly doing something, it is true that he is accomplishing the highest purpose for which he is capable. The one great key to success with every one is constant self study. Not a study for the good points in one's nature, but a constant study of those which should be overcome. With the one who desires to become a fine penman, there must prevail a constant watchfulness over one's practice, and a disposition to weed out every error that can possibly be found in one's work. To be a good teacher, there must be a constant study for the success of every pupil, for as the teacher leads, so pupils must follow. For teaching depends largely upon self-study, and every true teacher will constantly ask himself, am I doing all I can for the most rapid advancement of those under my charge; can I not find better methods than I am using; am I earnest enough in my work, or am I lagging and killing time, doing little or much less than I am able to do? These and hundreds of similar questions are constantly arising in the minds of the most successful teachers. While it is well to look constantly to the most rapid advancement of pupils, and to the acquisition of a high degree of skill, there must also be thoughts given to the means for the preservation of health, for as an engine or a machine, man possesses great power of achievement if he is constantly kept in repair. The strong, healthy person possesses far better spirits and a better balanced mind than one who feels lagging for the want of exercise. A person can well afford to look to the keeping up a good supply of animal spirits, with pleasant words, and lively thoughts, one soon becomes a magnet and attracts others towards him, thus to develop, and keep up this state of feeling requires self study.

The constant expression of a heart full of kindness for others, was largely that which won P. R. Spencer such a host of friends. Like a warm fire he was constantly shedding a warmth of feeling, which cheered and warmed the hearts of all with whom he came in contact. We have known men who have cultivated this quality to such a degree that it gained for them position, influence, and brought them rapidly into wealth. To acquire this, requires constant self-study. The greatest obstacle to the advancement of penman and penmanship, is the vast amount of selfishness existing in the profession. No man can be a Williams, a P. R. Spencer, or a Ensk, who does not give his knowledge

freely to others, and were it not for their desire to benefit mankind, penmanship today, might be as devoid of its charming graces, as it has been for hundreds of years past. We are all thankful for their lives, and yet it is possible for others to possess the same qualities of generosity and usefulness, were they to study their hearts and weed out that selfishness which prompts them to get but never to give. When we look back over the lives of the most selfish penmen we have met, we cannot but think of the justice of God in withholding success from those who feel no interest in their fellow men. Truly it is better to give than receive, and all will no think who give the subject and themselves efficient self-study. Akin to the spirit of selfishness is the practice of speaking ill of others. No one respects another for doing it. If it is weakness in a woman to talk about her neighbors, it is not fully as contemptible for a penman to speak ill of another? Better far to mention his good traits, and by self-study, control all impulses to speak ill, for he that censors himself is greater than he that takes it a pity. What are we as penmen throughout the country? Are we a band of brothers, eager to advance and protect each others interests and good names, do we show our experience like gamblers, are we united in one common effort for the good standing of our profession, and the encouragement of those who are striving to climb, or are we set with a few exceptions ready to knock the props from under any swimmer of the profession who has climbed higher than we? Truly the minds of many should be changed, and such a change can only be brought about by the development of a true nobleness of heart, through a constant self-study.

A. H. H.

Penmanship — Once Practical, Now Beautiful.

A certain author of penmanship some months since, remarked to a friend, that a paper devoted to the interests of penmen and penmanship, conducted by a party in no way connected with a system of writing, could do much good. He thought such a paper could treat different systems impartially, &c. Being (as this author says), in no way connected with any system of writing, we are disposed to recognize merit, in every system published, and discuss the merits and demerits of different systems, as fairly and impartially as our judgment will admit. Our desire is to present truth as best we can, and create an independence of thought among penmen, which we feel should exist in every brother to our profession. Our regard for various authors of penmanship, is of a high order, and we sincerely hope that as true of personal friendship and esteem will be weakened by what we may say. Our desire is to present to the profession the truth as our experience and observation has led us to see it. In discussing various systems we feel much as a mao would who was to act as judge at a baby-show, each mother's pet being considered by her the sweetest

daring of all. So are different systems of writing equally the pets of their authors, in them they see perfection, and wonder that any could be possessed of such coarse tastes as not to recognize the incomparable merits of their particular systems.

We recognize that our rise and progress in penmanship, is due to the teachings, and truth presented to us, by P. R. Spencer, and while we would not kick the ladder that he trained us to climb, we would rather affirm an allegiance to the original Spencerian system, far surpassing that of the authors of the present so called Spencerian. During the years of 1859-60, when the Spencer family resided at Oberlin, Ohio, Father Spencer was conducting a writing academy, occasionally assisted by his sons. Applicants for admission were then shown the beauties of the system, and the perfection of the principles. They were shown how the lower book was used in the *i*, the *u*, and other letters, and how the upper book and common book united formed letters. They were also shown that "principles were fixed forms," and "that movement is the parent of principles," and that these principles were formed with a natural and easy movement of the fingers and muscles. In fact their system then was composed of graceful forms, based upon natural movements. Father Spencer's idea was ever to present our forms of letters which could not be produced by an easy and natural movement, believing as he did that no system could be practical, that must be written with great care and a laborious effort. During Father Spencer's life, he ever studied the movements of business writers, and selected for his system such letters as they seemed to form with greatest ease. This, dear reader, was the original Spencerian penmanship, and the wonderful success which attended his teaching, came from training his pupils to produce forms that seemed almost natural. The movements might be free and unrestrained, the position of the hand and pen were carefully explained, and the great teacher's constant practice was to sit beside his pupils and show how easy were his movements, and that his writing was solely the result of such movements. There was penmanship taught in its purity, like the bounding deer, graceful in form, with perfect freedom of movement. But, alas, dear friends, the last fifteen years has wrought and have with the once grand old Spencerian. Like the country girl, once the child of nature, full of beauty, life and freedom, she is brought to the city and trained to look more graceful and beautiful. Her movements now must be of the greatest care, her waist is squeezed into the tightest corsets, her hair piled upon her head, liable to fall with any unguarded movement, her feet, once giving her a firm footing, are pinched into narrow shoes, till deprived of all that gave her freedom, she is transformed into a delicate and beautiful pet, almost wholly unfitted for any thing useful. So it is with the once beautiful, graceful and natural Spencerian, which Father Spencer trained to the utmost freedom, by studying

nature and natural movements. It has been taken from its good old father, and worked over and dressed according to the most rigid demands of society; like the city maiden, the only thing that it retains of its former self, is its name. As we lay upon the bed a few days since, with our hands under our head trying to doze, thoughts of the past and present ran as follows. We imagined that Father Spencer had returned to life like Rip Van Winkle, and that his son Henry caught him by the hand exclaiming: "Oh, father, I'm so glad you've come back. I've had such an awful time, P. D. and S. have been fighting us hard; they've got their books all over the country, and they've stolen our system and style and everything, while Lyman and I, have tried to beat them, besides you know, we took Mr. Hogg from them, and in spite of us all they've succeeded. Here, see their copy-books, see how they have copied us!"

"What, Henry? you don't say that is the P. D. and S. penmanship, do you?"

"Yes, father, here are Potter & Hammond's books, they, too, have copied us, isn't it a downright shame?"

"Well, son Henry, I don't understand what you mean by copied, this certainly is not Spencerian as I made it, it is too painfully exact, wanting in freedom, ill adapted for business, or rapid practical use. And as for being copied from Spencerian, my boy, that's impossible. You know that I always taught you that Spencerian writing must be practical, must be of a style rapid yet graceful, and possessing the man features found in the writing of the most rapid and legible business penmen; no my son, nothing copied there; but come, let me see the grand old Spencerian."

"Oh, father, I know you won't like it." "Not like it, my son! I wish I spent years in developing it and bringing it to perfection, and you know, Father, that it was the ideal of business men, that all accountants and everybody pronounced it the only natural system ever devised, you know how I gave my life's best love to it, and that in the clouds, the leaf, and the waves, I caught my inspiration and love for the beautiful, and that among business writers, I caught the ideas of natural movements, and combined them into the beautiful and useful Spencerian."

"Oh, father, I see it all, and many, many times I've thought it over, but you know that when I took the system, P. D. and S. was carrying things, and I thought to put more system into ours, and so split your principles into five parts, in order to show them we could put little parts together, and make letters as well as they with larger ones, and I thought I had beaten them then, but they changed their style and dressed up their letters to look handsome. We then supposed them to be beauty, and there they matched us, till either of us now cannot see how to make letters more beautiful."

"But, my son, how is it with the business world, do business men write what you call your beautiful system?"

"No, father, it's for children in schools;

Free Movement.

I have noticed several articles on this point, but none that I remember which gave information regarding the relative height of the seat and table or desk while practicing. I am led to believe from my own experience, that many young penmen, who have worked faithfully to acquire the right movement, have finally failed, giving up in despair, from the unnoticed fact that their knee was too high or low.

I have noticed what I have had occasion to occupy a seat too high, that I would have to bend my body down in order to rest the muscle lightly upon the table, and thereby giving an uneasy position, thus rendering an easy movement impossible. I have also noticed, when sitting in a seat too low, that I could not control my arm, or get any true or easy motion, and have often, while sitting in this position for a few moments, had my arm become numb, and uncontrollable. I have also observed that a little difference in the height of the seat will affect considerably the movement of the arm and hand.

I would like to hear from others in regard to this point, as I am of the opinion that nothing in the line of writing can be made first-class without a perfectly free and easy movement.

SYLVESTER MOODY,
East Charleston, Vt.

ELETON, MD., August 6, 1877.

Prof. D. T. Ames:

EXTENDED FRIEND: I have read four numbers of your journal through twice, the advertisements and all. It is in my opinion, just what the penman need. Long may it flourish!

The refined consider penmanship a fine art, some pronounce it also an exact science; if it is either or both, its terms should be well defined. Judging from your columns some of your contributors use such expressions as "good writing," "beautiful penmanship," &c., and no two agree in the use of the terms. To make the criticisms, that will appear in your paper from time to time, more definite, it might be well to use the following terms, viz: for work equal to Pratt's, Williams', Ames', Flickenger's, Sonle's, Cowley's, Hummel's, &c., I recommend the term *excellent*; for the next grade, I would embrace the name of our experienced commercial college penman, *very fine*; or, if you prefer it, *first class*. For the next grade lower *beautiful*. This would embrace nearly all the rest of the profession. Next *fair*, next *good*, next *moderate*, next *poor*, next *bad*, next *miserable*.

We might then say that public school teachers write, as a class, *poorly*, and their pupils, as a rule, *badly*, and what we meant would be as understood.

Some learned contributors might suggest non-suitable terms. Let some be adopted and they will soon become established.

Some of your contributors are, in my opinion too severe on the itinerating members of our craft. During twenty-three years that I have been in the field I have met and examined the work of about two hundred writing masters. They charged their pupils from six and a quarter cents to one dollar per hour for instruction. In all cases their pupils received from two to fifty times their money's worth. In character they compared favorably with the average merchant, lawyer, preacher and itinerant lecturer. The stars in our profession nearly all were once traveling writing teachers. If all professional penmen are not saints or angels, if they take the JOURNAL it will greatly assist them in that direction. It has done us good already. I suspect the remarks that I once called gentlemen who may be so good that he thinks no one else is fit to teach the ten million "miserable" scribblers in this country. Let us do one another all the good we can do as little harm as possible, and let each do all he can to elevate and improve our profession.

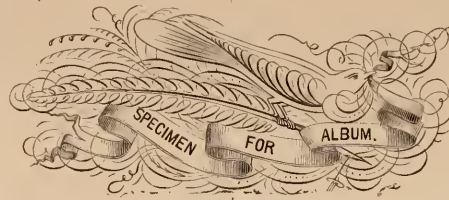
If there are any "razzles" in the trade they will soon abandon it for some more congenial pursuit.

If you think this worth inserting in your classic columns please put it in.

Yours fraternally,
JAS. A. CONCORD.

Hon. Edward Everett on Penmanship.

The following is an extract from a speech delivered at the dedication of the Elliott School, Boston, in the month of October, 1859. In speaking about his writing-teacher, he remarks as follows:



"Here I must do an act of justice to our aged instructor in writing, Master Tilton, who if he did not do much else for us, certainly laid the foundation for that beautiful old-fashioned hand-writing, without flourish, and sometimes almost equal to copperslate, which I think you do not so often see now-a-days. Perhaps I am mistaken, sir; I never do disparagement of the schools of the present day, teachers or pupils; but as far as I can form an opinion from the facts that fall within my own observation, a good many young people have got it into their heads that it is a mark of genius to write an illegible hand. For myself, sir, I shall ever feel grateful to the memory of Master Tilton for having deprived me in early life to all claim to distinction which rests upon writing a hand which nobody can read, as few pupils of a practical education are of greater importance than a good hand-writing; and I now desire to speak of him with gratitude, for he put me on the track of an acquisition which has been extremely useful to me in after life, that of a plain legible hand."

The above may be found in volume iv. Everett's *Orations*, page 264.

Our Next Alphabet

will be the off-hand, or whole-arm capitals. This will be followed by a set of very beautiful flourished Italian capitals, which will be followed by Old English, Text, Rustic, Roman, and fancy alphabets, and a series of specimens of plain and ornamental lettering.

Each set will be accompanied with clear and concise instructions how to learn and practice the examples given; these copies and the accompanying instruction will alone be worth many times the cost of a year's subscription to the JOURNAL. New subscribers, who desire to do so, can have all the back numbers, except No. 1; they will thus secure the entire series of alphabets. Those desiring back numbers should subscribe at once, as they will soon be out.

The Columns of the Journal Open to All.

It is the desire of the publishers of this JOURNAL that it shall be a grand medium for a ready and free interchange of thoughts and ideas among the profession concerning their art and calling; therefore, should any readers find in its columns ideas with which they differ, or to which they desire to add they will please us and gratify themselves, and, perhaps, many readers, by just taking their pens and communicating to us their dislike or approval with reasons for the same.

Business college men wishing the services of a superior plain and ornamental penman, who is also an experienced teacher of book-keeping and business arithmetic, should correspond with E. M. Huntzinger, whose advertisement is in another column.

Practical Education.

BY PROF. RUSSELL, JR., M.T., LL.

This is a practical work and not merely one of fancy. It presents to us the spectacle of a struggling and ardent humanity, confronting us with its intense and varied activity, and moving toward the grave under the strong and exciting stimulants of earthly motive. Whether there be any after life to which this is a preliminary, is a question which we will not now consider. That this life is of some importance while it does last all will admit. Once, and but once, do we pass through it, and

hence the first voyage must be a success, or in respect to the interest of this world, life will be a failure. To many it is almost a total failure—merely a succession of days and years with no adequate fruit. The degree and wisdom of individual effort is, undoubtedly, as a rule, the grand measure of life's success. He who works the most in any department of labor, who conducts that labor with the highest amount of skill, who saves the most time for useful and productive purposes, will, for a rule, obtain the pre-eminence in this life. Action, well directed, is the great secret of success. The real difference among men is not in the ratio of their native capacity, but with these capacities taken in connection with the manner of their use. Use, with the result, therefore, is the legacy that we all want. Gifts without this, amount to nothing. A good, practical education giving us this use is, therefore, an important necessity to every man. He must be taught what to do and how to do it. Living in this world is an art to be acquired and not an original gift of nature. Without the art of living—without the habit of mind and body which it supposes, man is a mere animal, a cypher in society, doing nothing, and capable of doing nothing to give importance to his own personal action. He might as well be dead as living. Society has no use for such a man and we would be loath to bestow upon him. We must call this art be acquired? Nature at once points to the period of youth as the season of probation and training for manhood. Then, if we ever fit ourselves to be men in a practical sense and not mere boys—men in the true sense, possessed of firm, high-toned moral principles, with powers of mind disciplined and well directed to some practical end in life, it must be done during the period of our youth and be secured by our own individual efforts.

Earth has no short-hand patent for making learned men, fine artists, skilled mechanics, experienced merchants. In every case the thing must be acquired, and youth is the season for the acquisition. This is a world for work and learning to work. Away with that stupid action that regards labor as a badge of disgrace, and idleness as a mark of social dignity. Every idler ought to be thoroughly despised and every honest laborer so thoroughly honored.

We believe that the education demanded is that kind that will enable us to be self-reliant and that may be at any time put to some practical purpose.

A New Series of Copy Books.

We invite attention to a notice in our advertising columns of "The Combined Trial and Copy Page Writing Books;" they combine many new and, apparently, good features, and should be examined by all teachers of writing.

Answers to



B. F. Robinson, Clarksburg, W. Va.—Your specimens are creditable for one of your age and experience. You have an easy movement but need to study carefully the forms and proportions of your letters and designs for flourishing.

C. S. M., Johnston, Wis.—The best works upon penmanship, are, for ornamental penmanship, lettering, flourishing and writing, Williams & Packard's *Gems*, price \$5; for practical writing, Williams & Packard's *Guide* (which also contains some fine examples of flourishing), price \$2.50. The *Spencerian Compendium*, price \$2 (also contains some fine examples of flourishing). The keys to both the *Spencerian* and *Payson* and *Dutton* systems are excellent and of great aid to one teaching, or seeking to acquire a good hand-writing without a teacher; the price for each is \$1.50. Any of the above-named works can be had by sending their price to the JOURNAL.

Specimen Copies.

Of the present issue of the JOURNAL we print a large number to be given, as specimen copies free, to persons likely to be sufficiently interested to subscribe.

To persons who are endeavoring to secure clubs, or who have interested friends to whom they desire to present a copy, we will, on request stating the number desired, mail them in a package for distribution, or, if they choose to send us the names we will mail the JOURNAL direct from our office.

Don'ters becoming Convinced.

As we expected, at commencing the publication of the JOURNAL, many of our best members, although directed to such an unusual, hesitated to subscribe or identify themselves with it, from fear it might not succeed; but "nothing succeeds like success." Our subscription lists are materially lengthened, and are rapidly increasing by the addition of the names of the original don'ters. Still there is room, and a few more subscribers can be furnished with all the back numbers except the first.

School Journals.

The *New York School Journal* comes to hand as usual, well filled with matter of great interest and value to teachers in every department of education. The JOURNAL is edited by Amos M. Kellogg, 17 Warren street, and is devoted exclusively to educational matters and deserves to be in the hands of every teacher in the country.

Also received the *Canadian School Journal*, published by Adam Miller & Co., Toronto, Canada. It is a able editor and a devoted teacher. It merits a wide circulation. Specimen copies sent free to teachers and school officers.

We invite attention to Prof. J. C. Bryant's advertisement of his new and popular work upon book-keeping on our eighth page.

The Sacramento Business College offers a full course scholarship, to be awarded as a special premium, to the pupil in the public schools who shall excel the best specimen of penmanship for exhibition at the California State Agricultural Fair.

Our readers will perceive by Prof. Packard's card upon the seventh page that he is now revising the Bryant & Stratton series of book-keeping, of which he is the author. No one better understands what is wanted, or is more capable of presenting the same in an interesting and practical manner than Mr. Packard.



Published Monthly at \$1.00 per year.

D. T. AMES, EDITOR AND PROPRIETOR,
205 Broadway, New York.

Single copies of JOURNAL sent on receipt of ten cents. Specimen copies furnished to Agents free.

ADVERTISING RATES:

	1 month	3 months	6 months	1 year
1 Column	\$12.00	\$28.00	\$48.00	\$96.00
2 Columns	24.00	56.00	96.00	192.00
3 Columns	36.00	84.00	144.00	288.00
1 inch (10 lines)	1.50	3.75	6.00	12.00
2 inch (20 lines)	3.00	7.50	12.00	24.00
3 inch (30 lines)	4.50	11.25	18.00	36.00

Advertisements for one and three months, payable in advance; for six months and one year, payable quarterly in advance. No deduction from the above rates. Reading matter, 20 cents per line.

LIBERAL INDICEMENTS.

We hope to make the JOURNAL an interesting and attractive to all penmen or teachers who are in it, and without either his subscription or a good word; but we want them to be more even than that, we desire their advice and suggestions to our students and agents, we therefore offer the following:

PENNMAN.

To every subscriber, until further notice, we will send a copy of the John D. Williams master-piece, 12 1/2 inch in size.

To every person sending their own and another name as subscribers, including \$2, we will mail to each the JOURNAL, one year, and forward by return of mail to the subscriber, a copy of either of the following public notices, each of which are among the finest specimens of penmanship ever published, etc.:

The Penmanship of Progress, 20x28 in. in size.
The Penmanship of Progress, 18x22 in. in size.
The Marriage Certificate, 18x22 in. in size.
The Penmanship of Progress, 18x22 in. in size.
The Penmanship of Progress, 18x22 in. in size.

For three months and \$5 we will forward for the large Colonial Portrait, also 20x28 in. size, retail for \$2.50.

For six months and \$6 we will forward a copy of Williams & Book's Guide, retail for \$2.50.

For twelve months and \$12, we will forward a copy of Williams & Book's Guide of Penmanship, retail for \$5.

All communications designed for THE PENMAN'S ART JOURNAL should hereafter be addressed to the office of the JOURNAL, 205 Broadway, New York.

The JOURNAL will hereafter be held promptly on the first of each month. Matter designed for insertion must be received on or before the twelfth.

Letters and article communications for A. H. Heman, will be addressed to him until further notice, at Hinton, N. C.

Insertions should be by published order or by registered letter. Money enclosed in letter is not sent at our risk. Address

PENMAN'S ART JOURNAL.

205 Broadway, New York.
Give your name and address very distinctly.

NEW YORK, SEPTEMBER, 1877.

The Present Status of the Journal.

No pains or expense has been spared to render the present issue of the JOURNAL to a high degree interesting, instructive and beautiful. We have been greatly encouraged in these efforts, and rendered almost vain by the many strong and earnest expressions from our patrons of satisfaction with the JOURNAL, and good wishes and efforts for its future success. In view of the great and general depression in the business and finance of the country, the success of the JOURNAL has been remarkable, quite beyond our expectations. At the same time we are most receiving subscriptions, it will not be long before the JOURNAL will be one of the most widely circulated and popular class papers in the United States. Its value to the profession as a ready and available means of inter-communication, cannot be over-estimated. It may thus become a great lever for the elevation of the entire profession of "writing teachers" to a more worthy, dignified and honored place, and so much for the convenience of the little wisdom of the editors as by becoming a grand receptacle and channel for the out-flow of the varied thoughts and experiences of the multitude of live, thinking and skillful teachers to be found within the ranks of our profession.

Who will not thereby gain new wisdom and strength, feel more competent and able to give successfully for himself, and for the dignity and honor of his calling?

We hereby extend a cordial invitation to all penmen or others interested in the

subject to favor us with carefully prepared communications relating to any department of penmanship.

Penmen and the Journal.

We wish all penmen to bear in mind that this is a "penman's paper," and that it is to them that it looks mainly for aid and support.

That a well conducted penman's paper will be of great advantage and interest to the profession all admit, yet there are those who have contributed nothing to its support, and many others who seem to think that their whole duty ends with the sending of their subscription; for that, of course, we are thankful, but we believe that the teacher who induces his pupil to subscribe for the JOURNAL, will do him a substantial service. Some teachers have sent no long lists of the names of their pupils as subscribers; if all would do this the JOURNAL would soon become one of the most widely circulated and popular class papers published. Such a support would enable its publishers to be more liberal in the way of illustration and other new and interesting features, so much desired by its patrons; thus the helper will in turn be helped.

We please penmen bear this in mind, and improve every opportunity to secure a new subscriber for the JOURNAL.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications, not objectional in their character, or devoid of interest or merit, are received and published, if any person desire the columns are equally open to him to say so and tell why.

Ames' Compendium of Pen Art Gems.

In the July issue of the JOURNAL, it was announced that all contributions designed for publication in this work must be received on or before August 1, which was an oversight, and should have been September 1.

Through the urgent request of several parties who have been unable to complete their work, we have been led to extend the time during which contributions will be received to October 1.

The work on our part is fast approaching completion, and we venture to predict that it will be the most comprehensive, interesting and valuable work upon ornamental penmanship ever published.

All skillful penmen who have not already done so, are hereby requested to contribute a specimen of their penmanship for insertion, in connection with their names. To those who desire to do so, a circular giving instructions regarding size of specimen and manner of its execution, will be mailed on application.

Books Received.

Copy slips, with book of instructions by L. C. Muselman, Quincy, Ill., have been received. The copies are well executed, systematic, practical, and cheap. The accompanying instructions are clear, plain, and well calculated to aid the learner in his practice from the slips.

Orton & Sailer's Business Calculator, published by the authors, at Baltimore, Md., is a brief concise, and practical work, giving the shortest and best methods for all mathematical operations, as applied to business. It is peculiarly adapted for use in commercial colleges and the counting-room. Its methods will be interesting to everybody having a taste for mathematics.

We have received from J. E. Phillips, Central Square, N. Y., a set of copy slips which he has recently published, and which he advertises in another column. They are systematic and practical, well adapted for use either with or without the aid of a teacher.



J. D. Holcomb, Mallett's Creek, Ohio, is one of the genuine, live penmen of the West, and writes a very easy, rapid and graceful hand.

R. C. Loveridge, principal of the Yale Business College, New Haven, Conn., favored us with a call recently. Prof. Loveridge is a very accomplished penman, and reports a good degree of prosperity in his business.

Fielding Schofield, who has for several years been the penman at Warner's Business College, Providence R. I., is now at Clark's Newark (N. J.) Business College. Prof. Schofield is an accomplished penman and successful teacher.

Prof. Jas. A. Congdon, author of the "Normal and Commercial System of Business and Ornamental Penmanship," is teaching with his usual marked success at Elkhon, Md. Prof. Congdon is one of the most energetic, skillful, and successful teachers of writing in the field.

A. S. Manson, the New England agent for the Payson, Dutton & Scribner copy books, is in Boston (32 Broadfield street). We had the pleasure of witnessing a specimen of Prof. Manson's remarkable skill at black board writing and flourishing, at a national teachers' meeting. We have rarely seen it equalled.

We recently received a call from our old friend, S. G. Beatty, who for many years was at the head of the Ontario Business College, Belleville, Canada. He has recently become a member of the firm of Adam Miller & Co., school-book publishers, in Toronto. Mr. Beatty is possessed of sterling business qualities, and will undoubtedly meet, as he deserves, with large success in his new vocation.

G. H. Shintuck, who was for many years the New York agent for the Payson, Dutton & Scribner copy books, has taken the place of M. D. L. Hayes as general agent and part proprietor of the Spencerian system, with head-quarters at the publishers, Brown, Blackman, Taylor & Co., 138 and 140 Grand street, New York. Prof. Shintuck has been long and favorably known not only as a skillful writer, but as an eminently skillful teacher.



L. L. Curtis, Auburn, Me., forwards a well-executed design for a marriage certificate.

G. T. Oplinger, Staatington, Pa., incloses in a well-written letter six very attractive designs for ornamental cards.

Hector McKay, Jr., Oseon Sound, Ontario, incloses a photographic copy of a very creditable piece of engraving.

E. W. Scott, Alexandria, Va., sends an original design in the form of a flourished eagle, which is very attractive. Mr. Scott is an easy and graceful writer.

Gus. Hubzler, Tonlon, Ill., sends an ingeniously-designed and skillfully executed specimen of flourishing in the form of "lady tripping the light-fantastic toe."

A. C. Blackman, Green Bay, Wis., is a good, plain writer, and sends several creditable specimens of flourished birds. He seems to excel in execution rather than design.

J. T. White, North Uxbridge, Mass., incloses several specimens of engraved and written cards, composed of birds, scrolls and flourishing, which are very creditable.

Jos. Fowler, Jr., Ashland, Pa., forwards a very creditable specimen of lettering and scrolling, which has been accepted for our "Compendium of Art Gems;" also some well-written copy slips.

J. M. Crawford, penman at Union Business College, West Unity, Ohio, sends a package containing a variety of copy slips written in a rapid, easy, and excellent style; also some good specimens of flourishing.

Edward P. Adams, Medford, Mass., contributes for "The Compendium of Pen Art Gems," a sheet 22x28, containing an extensive and tasty variety of splendidly-executed designs for borders, together with some fine lettering.

W. R. Glen, superintendent of writing in the Springfield (Ill.) Business College, and a pupil of P. R. Spencer, Jr., sends us specimens of his superior skill in form of a splendidly flourished eagle and elegantly-written letter.

D. L. Muselman, Quincy, Ill., writes an elegant letter, in which he incloses specimens of flourishing from three of his present pupils in ornamental penmanship. The specimens are excellent and speak well for the instructor and pupil.

W. P. Bedford, Paris, Ky., sends a very well-written, graceful letter, inclosing some very good specimen slips; his movement is very easy, his off-hand capitals graceful. The small letters look somewhat in uniformity and accuracy of form.

I. J. Woodworth, penman at the Jacksonville (Ill.) Business College, writes a letter in superior style, in which he incloses some excellent specimens of plain writing, and off-hand flourishing. In ease, grace, and accuracy of form they are rarely excelled.

John McCarthy, clerk in the War Department, Washington, D. C., writes an excellent hand, and sends a medley composed of lettering, flourishing, and drawing, which is quite skillful in design and arrangement, although somewhat overdone by superfluous finish.

I. C. Mulkins, of the Crescent City Commercial College, Huntington, Ind., has forwarded to us a very complicated and artistic design, which he calls "Home, Sweet Home." It consists chiefly of off-hand flourishing. It is well executed, and is a very attractive piece of work.

M. Herold, who has for many years occupied a conspicuous position, as a skillful penman and artist, in Cincinnati, Ohio, contributes a specimen of his work, which he calls "A Tribute to Shakspeare," for insertion in our "Compendium of Pen Art Gems." It is an exquisite piece of work, and reflects great credit upon Prof. Herold. The original is 18x22 inches, and contains a pea portrait of Shakspeare, in the midst of very fine lettering and flourishing. As a whole, it is the very embodiment of skill and taste.

PACKARD'S BUSINESS COLLEGE,
805 Broadway, New York,
July 21, 1877.

Prof. Ames:

Your July number is just before me. In it I find a letter from W. J. Goksmith, of Cincinnati, giving, as I do not doubt, the average feeling of the few thousand people in this country who ought to and who must sustain your excellent paper if you are to publish it without a loss.

Mr. Goksmith says: "The failure of Gaskill has to a great extent shaken the confidence of many in the matter of penman's papers," and gives that as a reason why many penmen and others still stand aloof from you.

In the first place, I am quite sure that none of Mr. Gaskill's subscribers have any occasion to complain, for, although he did find it expedient to suspend the independent issue of his paper, he provided for them a fair substitute in which the peculiar features of his publication are con-

tin of under his supervision, and with decided spirit and force. Besides, Gaskell's paper was not a failure in any sense, for, besides being a very creditable exponent of its specialty, it clearly marked out the road in which a well conducted metropolitan sheet, like your own, can travel. Gaskell's paper dignified the penman's calling, and made a decided impression wherever it went; and if any poor scribbler really felt bad for the constructive loss of that fractional part of a dollar, the poor scribbler is to be pitied.

Now, how about THE PENMAN'S JOURNAL? You have shown the disposition as well as the ability and taste to give us a class paper for one dollar a year, which in point of artistic appearance and general adaptation to its work, is not excelled by any publication in the country. In order to do this you must first devote a large share of your valuable time (which it would take a good many dollars to measure), and next take upon your shoulders a financial responsibility, that very few know how to estimate. You do this in order that we who honor and respect the teacher's work may have a medium of expression, of consultation and suggestion which not only lighten our labors, but brings the world to respect it and us.

In return for this invaluable favor you ask us to pay you one dollar a year, and we shrewdly turn to you and say, what guaranty can you give that your paper will be published a year? How are we to know that we are not running a hazard to the extent of twenty-five cents?

I said at the outset that Mr. Goldsmith had given expression to the "average feeling" of those to whom you must look for your support. I shall be sorry to know that this is a fact, for it will be a shame of shame if the penmen of this country, and those interested in practical education, ever let you languish for lack of a generous support.

FRATERNALLY YOURS,
S. S. PACKARD.

OFFICE OF BUSINESS COLLEGE,
GREEN DAY, Wis., July 27, 1877.

Prof. T. Angus:
DEAR SIR: Inclosed find \$4 for subscriptions to the JOURNAL. I find it nearly impossible to get my pupils to subscribe for a penman's paper, because of the collapse of every such paper heretofore.

I have been both pleased and profited by the perusal of the JOURNAL, and hope you may prosper.

I have loaned more from the few numbers of the JOURNAL received than from all the penman's papers ever published.

It has often been a matter of regret to me that the members of our profession are so exceedingly jealous of each other. Each seeming anxious to get all he can of methods and skill, and trying to keep all he gets locked in his own bosom. I wrote a communication to the Western Penman a few years since, deprecating this state of things, and calling upon penmen to abandon such a course and let their light shine. I am glad to see that penmen, through the JOURNAL, are letting their light shine, and are pleasure and profit at many of their less fortunate craftsmen, as well as to the advancement of the beautiful art.

Yours fraternally,
A. C. BLACKMAN.

That many should have been skeptical, and should have hesitated at the outset to subscribe for the JOURNAL was only natural and proper, in full accordance with our expectations. No new enterprise, however laudable, can at once command the full confidence and support of the public. It has first to make manifest the utility of its design, and a purpose and ability for its accomplishment. All innovation, whether to reform, invention, or discovery, have had to fight their way, often against determined opposition, to public favor, and success.

Of the urgent need and demand for a

PENMAN'S PAPER there was no question. The only thing necessary to secure confidence and liberal subscriptions was a satisfactory guaranty as to purpose and ability to publish and continue to publish such a paper.

If earnest and numerous expressions of commendation, accompanied with liberal subscriptions, are to be received as evidence, the publishers of the JOURNAL have proved their purpose and ability to publish, to the satisfaction of their patrons, a PENMAN'S PAPER.

But, says one, "It is very excellent thus far, but it may fail as others have done." We agree, so it may; we know of nothing human that may not fail, but we are certain that at present few things are more

Paragraphs. BY PERIODIC.

General Grant says, "Letters have peace."

A sentence of forgiveness in five letters—IXXQU.

Mr. Wright, the wheelwright, has a right to write the rite of the church.

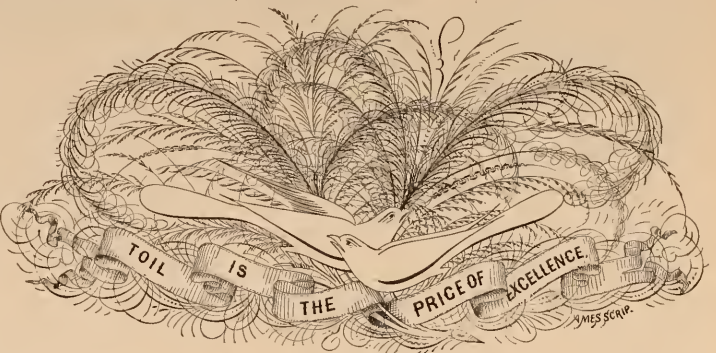
Put down facts in black and white, for if you use red ink they may seem inflexible.

An English alid painter traced with a brush the Lord's prayer on a surface of one-eight inch by one-inch.

Timothy Titcomb relates that a Dr. Scott of Buffalo, at the age of 71, wrote on

Musors de Latude, whose remarkable escapes from the Castle of Vincennes about the middle of the eighteenth century have since that time been frequently recounted, while in prison with miserable food and rotten straw for bedding, and everything conspiring to make him tired of the world, with fish bones for pens and his blood for ink wrote for his king (Louis XV.) a treatise on an improved postal arrangement and another on military attacks, and their suggestions were adopted by his government.

During the Crusade or Holy War of the latter part of the eleventh century, as but few were able to read or write, whenever persons' signatures were required to any



promising of continued success than THE PENMAN'S ART JOURNAL.

We were led to undertake the publication of the JOURNAL largely from the love of the cause, having small anticipations of financial advantage, but great probability of loss, certainly at the beginning.

At the outset we carefully counted the cost, and concluded that we could and would continue its publication for at least one year, if necessary, without the aid of subscriptions. It would have been a great loss, but we were prepared and resolved to sustain it, but, to our surprise and satisfaction, subscriptions received have more than covered the entire expense of publication from the very beginning, and now as the doubters and tardy ones are becoming convinced of its success, and coming earnestly to its support, apprehension of possible loss gives place to a well-grounded hope of receiving not only its full cost, but a reasonable compensation for the great amount of valuable time required for its publication. These facts constitute the strongest pledge we can give for the future success of the JOURNAL, since they furnish a motive, at the same time they indicate the means for its continuance.

And as its editors will gain increased light and strength from experience, its patrons may reasonably hope for great improvement in the future, and the best penman's paper ever published.

"Onward and upward," is the motto.

MALTA, Ohio, August 8, 1877.

Prof. D. T. Ames.

DEAR SIR:—Inclosed please find a money order for \$15.00, for which mail the JOURNAL to the persons named in the inclosed list, and to me send a copy of the "Gems," which you promise to do for ten names and \$10. After completing my club of ten, I secured six others. I assure you I shall do all I can for the JOURNAL; several of my pupils say that they are going to get subscribers enough to get the "Gems."

Yours truly,
C. L. RUCKETS.

The above is a fair specimen of a multitude of letters being received by mail from all parts of the United States and Canada, and some even from England, and which indicates the high degree of favor and support, which is everywhere given to the JOURNAL.

a piece of enameled card the size of a silver three-cent piece as large as to write the Lord's prayer ten times, and every letter bore rigid microscopic examination.

Write me how it written right
When we see it written right.
But when we see it written right
I know 'tis not then written right;
For write, to have it written right,
Must not be written right or wrong.
Nor yet should it be written right,
But write, for so 'tis written right.

In Tappan's "Proverbial Philosophy" we find the following: "The pen glowing with love, or dipped black in hate, or tipped with delicate courtesies, or harshly edged with curses, hath quickened more good than the sun, more evil than the sword, more joy than woman's smiles, more woe than frowning fortune."

Giotto, when requested to furnish a design for some ornamentation to St. Peter's church at Rome, with one dash produced a perfect circle, and scut that as his design, trusting that when shown it would be accepted as evidence of superior skill and capability for accomplishing anything he might undertake; nor did he judge amiss, as he was selected from a host of others for the work.

The Princess Augusta once asked Lord Walsingham for a "frank." He acceded to her request, but in such confused characters that, at the end of a month, after wandering over half of England, it was opened and returned to her as illegible. The princess complained to his lordship, who then wrote the frank for her so legibly that at the end of a couple of days it was returned to her marked "Forgery."

More than two thousand years ago Appelles having called at the studio of Protegenes who happened to be absent, and when about to depart, being requested to leave his name, drew upon a panel a straight line, simply saying, "His." When Protegenes returned he immediately cried out, "Appelles has been here," he then drew a line beside that of Appelles. Afterwards Appelles drew another line—simply a straight line, finer and more perfect than before, and last line, preserved in the imperial palace on the Palatine and buried in the time of Augustus, will forever render immortal the name of Appelles.

document it was customary for one who could write to sign all names, and the persons whose names were thus affixed would with a dagger make an incision in their arm, and with the same instrument, dipped in the blood from the wound, make the sign of the cross. This is the origin of the custom of making cross mark now happily confined to a few.

Apology.

Again we are obliged to apologize to contributors whose articles are omitted from the present number of the JOURNAL. Many original articles, some excellent ones, are necessarily crowded out. We hope to give them a place in our next or subsequent issue.

Over Fifteen Thousand Journals.

Of the present number of the JOURNAL we shall print and mail over fifteen thousand copies, which will undoubtedly be the largest number ever printed, at one edition, of any similar publication. They will be mailed almost exclusively to teachers, school officers and proprietors of institutions of learning. These facts will render the JOURNAL a very profitable means for advertising.

A Happy Expedient.

Prof. Packard in his college catalogue and announcement for 1877-78, anticipates and answers not exactly a "thousand and one," but sixty questions usually asked by applicants for information and answered by managers of schools. This is a novel and very effective and convenient method of conveying the exact information required by all persons desiring to patronize such an institution.

Pay Postage.

All parties sending specimens of pen work of any kind to the ART JOURNAL must prepay postage at letter rate. When not so paid we are obliged to pay double letter rates on its receipt. We shall in future decline to receive specimens not prepaid at full letter rates.

Will persons addressing any advertiser in the JOURNAL please state where they saw the advertisement.

Lines on Penmanship.

Blest be the Art that kindly brings
The voice of love through space and time—
Gives Friendship's offerings livelier wings,
To waft their gems from clime to clime.

Be it, through History's fabled page,
The virtuous and heroic name,
In living lines from sea to sea,
Burn o'er our path in braced flame.

Light of the world! It shades its beams
Of knowledge, broad as earth and sea—
Ard from the land of duns and dreams,
Leads truth and wisdom pure and free.

Then halt, blast Art! thy labors will
Shall tug our hearts in friendship's chain,
Beacons of truth, mind and will,
And all other Arts are in the train.

—Spreng.

A Rare and Special Premium.

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In the above cut we give the capitals and small letters of the ladies' hand. The most marked distinction between this and the standard hand, as given in the July number of the *Journal*, consists in the capitals, of a transposition of the shade, imparting to them a more light and delicate appearance. In the small letters the loops are extended through four spaces, or to four times the height of the contracted letters, and are written on a smaller scale than the standard hand.

We give this as one of our series of alphabets, thereby distinguishing between a gentleman's and lady's hand, in accordance with the prevailing practice of

authors of copy-books, rather than from our own sense of its propriety or practicality, as a rule either in practice or in teaching. No such distinction should be attempted by teachers giving a limited number of lessons to miscellaneous classes, nor in public schools; it is all and even more than the average pupil can do to learn to write one style well. As forms are multiplied the mind becomes confused and distracted, the amount of practice that can be given to each letter is greatly diminished, and consequently they are made with proportionally less skill and facility.

This sexual distinction in writing, if at all desirable or proper, is so simply as an

accomplishment, and should be taught only in the higher grades of schools for young ladies, and then to such ladies as intend to make a practical use of their writing either as clerks, copyists, accountants or even as teachers in public schools, the standard hand will be found to be always more acceptable, and often indispensable to their employers.

The remarks made in connection with the standard hand in the last issue of the *Journal*, regarding methods of teaching, applies equally to the ladies' style; we will therefore refrain from more extended comments in this connection.

Are they Written by the Same Hand.

We herewith give two specimens, copied from the *Butland* (Vt.) *Herald*, published last April, which are said to be facsimiles of these introduced, as evidence in Court, during the trial at Rutland of John P. Phair, for murder and robbery, of which he was convicted, and sentenced to be hanged in April last, but was respited by the governor only a few hours previous to the time set for execution.

From the person murdered were taken several articles of value, including a ring, which soon afterwards was found in a pawn shop in Boston.

From a description, given, of the person who pawned them, by the keeper of the shop, Phair was arrested; he was also recognized as the man who on the same day the articles were pawned, registered his name at the Adams House, Boston, as follows:

E. F. Smith St Albans Vt.

Subsequently, while in jail awaiting trial, he was requested to write the same words, which he did as follows:

E. F. Smith St Albans Vermont

The two signatures, being introduced in Court were declared by experts to be both written by the same hand, which was one of the strong points for the securing of his conviction.

We have copied the signatures in facsimile from copies published in the *Butland Herald*; how true they are to the originals we cannot say, but taking it for granted that they are correct, there can be little doubt that one hand wrote them both. There are certain marked and peculiar characteristics, that cannot be easily mistaken, and points of resemblance that could hardly have occurred from accident if written by two persons.

Such for instance as the full round turns in the loops and connecting lines. In the capitals S and A the types of the letters are peculiarly the same in general appearance and detail; also the i in Alsobas have the same and peculiar ending. We might point out several other close resemblances, were it important.

It is expected that there will be a new trial on the strength of new evidence of the prisoner's innocence, if so, the question regarding the sameness of the writing will be again considered, the result of which experts on hand writing will watch with considerable interest.

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Pennmanship Journal

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EXECUTED WITH A PEN BY G. T. AMES.

Published Monthly, at 305 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor,
205 Broadway.

NEW YORK, OCTOBER, 1877.

VOL. I. NO. 7.

Writing as a Sign of Character.

BY PAUL EASTON.

One of the most beautiful anomalies in nature is, the varied way by which she expresses her secret truths. Some of her utterances have been gifted with fancies to meet and appropriate, while others, we cannot but feel, are infinitely absent from our souls, though invisibly imparting to their aspirations and powers, as lofty as they are inexpressible. The Mother of Life has her stern and tender symbols—her rod and her vine, her frown and her smile—as truly as the wisest mortal parent; but the labyrinth of her government is so devious, the web of her law so complex, that judgment is often lost in wonder, and the magic of the symbol obscures the beauty of its deeper lesson. I might go on indefinitely to explain and illustrate this deepest mysticism of physical science, if my subject did not call me a step higher; as it is, the course of thought which I shall endeavor to pursue may explain the allusion with which I have been led to preface it.

Nature and man are subject to many synonymous laws. The same influences which sway the spheres and cause the buds to open into flowers are those which move and actuate human life. Now, the development of character in man and the development of character in material growth of any kind is wonderfully similar. We look upon nature's children as insensate and blind, subject to fixed instincts, and unconscious of what we call impulse, while, in reality, their progress is uniform with our own—subject to, and free from, the same restrictions. What, then, do we see of character in the growth of a flower? First, intuition; second, recognition; third, knowledge; fourth, power; fifth, completeness. Under just such acquisitions does a human mind reach its fruition. But the deeper truth to which I wished to draw forth by the analogy, is that go back to the mere expression of character to find, it is this, viz., all development is secondary to some previous revolution within the man. You say, the plant has blossomed: I say, the prisoned ensueism is free again! You say, this man is in the noblest image of his race: I say, God and truth are behind this outward perfection. And each of us would be right. An echo, so much of it as we hear, is the exact reproduction of some original sound. You stand at that angle where only the reflection of the displaced air-waves can reach your ear; I stand where both voice and echo are distinct and separate. Now, you have heard truth, and I have heard truth. But there was something behind the echo, of which it formed only a reproduction. If, then, you pronounce the words which reached you, and to them I add some consistent preface, we have a complete truth, which we can give mutual assent. So it is that all qualities of heart and hand, in man, however humble, are to be valued, not so much for their intrinsic worth as for that inward beauty and progress whose advent they herald. In themselves they

may be insignificant, or even incomplete; but, when preface with the spirit and the intent, they become noble and full of meaning.

We see, therefore, that character is not conservation. A man may be just as noble and true whether he wields the scepter or the pen. Virtue and manliness are qualities which flourish in the humblest life as well as the most exalted. From this course of reasoning it is evident that manual labor of any kind is as properly an expression of character, which is from within a man, as the highest intellectual employments: indeed, there is an abstraction in the latter, a separation, and ideally which renders them peculiarly unfit for the expression of practical character. A man may be a saint at the desk and a sinner in the world. Now, labor of the hands not only brings one in contact with real trials and difficulties, real tests and triumphs, but also into the closest sympathy and relation with his fellow-workers. The student of the world, if he be pious, is notoriously stronger in practical moral ethics than the student of the schools! So the laborers in the vineyard are represented as being saved, though at the last moment, while those who spend their time in idle writing are in danger of eternal destruction.

I have approached my subject thus indirectly, because I knew the greatest obstacle in my way was the *ostentatious skepticism* of a certain class of readers and writers, who pretend to see no high moral attributes except in those occupations which employ the loftier faculties of man. They forget that in the great Book of Life, the page whereon as humble helger and ditcher has inscribed the lessons of his life as pure and sweet as angel eyes as that which proclaims the toils and triumphs of a Saul among sials! But I trust that I have so far disturbed this prejudice as to be able to devote a few concluding words, without misconstruing, to my subject proper—Writing as a sign of character. And, in the first place, let me say that by the word "writing" I mean *penmanship* only—not literary or social composition. We all know that there is an infinite variety in the style which constitutes ordinary "handwriting"—discrepancies often so striking as to make as conscious of a certain wonderment how men of such trivial symbols can ever write in upholding, or condemning, that which they represent! Now, I believe, that there is just the same meaning in this disparity of detail as in the million diversities of natural and physical life. It is a very small difference in shape or coloring, of leaf or flower, which distinguishes plant from plant. There is, as you will acknowledge, a general resemblance in all forms of vegetable growth; the main distinction lies not in the outward appearance, but in that inward peculiarity of tissue and chemical appropriation, which, while not fully expressed in outward form, is yet so far indicated thereby as to enable the casual student to judge intelligently of hidden properties

and more distinct characteristics. So there is a general resemblance in the various styles of writing which penmen naturally acquire, and it needs but a slight difference in slant or letter-shaping, to indicate a material difference in thought and habit. Though not an expert, I have often amazed and interested myself by studying the characters of my correspondents through their peculiar styles of penmanship. Even those with whom I am personally acquainted do not escape the relations which an occasional letter makes. Now and then an entirely new quality suggests itself to me, as I con the familiar writing of a friend. You, no doubt, have sometimes noticed the same thing. Yesterday I received a note from a former acquaintance, now engaged upon the editorial staff of a prominent Western journal. The first sheet of manuscript was fair to see—a bold and beautiful man's hand, just falling enough to suggest to me my friend's native modesty! But, as I turned to the second leaf, my eye was conscious of a disquiet of pleasure in scanning the first symbols. By and by I stopped, unconsciously, and felt to minutely examine the tell-tale letters before me. These three things I noticed: 1. The writing had grown more cramped and irregular. 2. The lines ran at random over the unruled page. 3. The looped letters were occasionally formed of a single stroke. When I had made these discoveries, I suddenly became conscious of a new estimate of my friend's character—something altogether inharmonious, but none the less convincing. I saw that he was vacillating before some great life-issue—something that abstracted his mind, while it did not altogether prevent the normal action of his mental faculties. What made the case more subtle was the entire clearness of the mental argument. No flaw occurred in the course of thought, no break in the elegant diction. I spent an hour in unraveling that philanthropic puzzle, and to-day I dare to tell you, though no further work has reached me, that that man is in danger. Perhaps this kind of character reading is mere charlatanism, but intuition to the key of knowledge, and many who stand waiting at unopened gates might go by treading the wide halls of truth, if this same conservatism, which has always clogged the wheels of progress, had not restrained them. Of one thing I am confident.

No man ever acquired the power of performing any manual act without imparting to it his own personality. And if life impresses itself upon action, why may not action serve as an index of life? Indeed, all reason is inverse, just as all natural discovery is made by pursuing negative indications to positive facts; so that we may safely assert, without contradiction from ourselves, at least, that penmanship is not one which belies the loftiest pursuits of knowledge in moral scope, and that penmen may stand with the noblest of earth, in all that is pure and dignified and consistent with true manliness of character.

Spencerian Penmanship.

BY GEO. B. BATHEN, OMAHA, NEB.

This subject has been so frequently and effectually discussed by eminent penmen, that it seems probable that the subject should have been long since exhausted and nothing left for a common scribbler to offer. But I find it as boundless and inexhaustible as the works of Nature; as fully instructive as the works of Nature; as fully interesting and extensive; as unfolding its mysteries and beauties, in proportion to the research made by its devotees. Its origin is so wrapped in mystery and of so little concern to the learner, that I will leave that part of the subject to those who would

"Flash bright honor from the pale-faced moon
Or dive to the bottom of the deep.
And drag up drowned honor by the locks,
And proceed

To know

That which before was lost in daily life,
Is the prime wisdom.

What is more, is fancy, or emptiness,
Or fond impetuosity.

And readers us in things that most concern us,
Unperceived, unperceived."

Writing, before the time of P. R. Spencer, had not been reduced to a science, therefore could not be successfully taught—being a close observer of things in general, an ardent lover of the beautiful, possessing rare genius and sparkling originality. Mr. Spencer took upon himself the task of revising the systems of penmanship then in use, which consisted of the Roman or round, and German or angular hand. He saw in nature, beautiful forms, graceful curves, and symmetrical proportions, and became inspired with the grand idea of producing a system of penmanship, that for beauty and symmetry, might rival the charms of nature. This he accomplished by blending the aforesaid systems into one, which after making numerous changes and additions, he termed the Spencerian or semi-angular system. In bringing about these results, it is said that he visited counting-houses, banks, &c., to avail himself of the opportunity to study the characteristics of different individuals in their handwriting, that he might make his own contemplated system practical, as well as beautiful by admitting of rapid execution. After years of experiment, patience and toil, he produced a system that is remarkable for its beauty, variety, symmetry, practicability and immutability. I have often wondered—in thinking of Mr. Spencer, of his system, his impetuosity, the time in which he lived, and the disadvantages under which he labored—how it was possible for the originator of any system, or discoverer of any principle to develop to such a degree of perfection, their first production, leaving little room for improvement or criticism.

There is not a parallel case on record where any invention or discovery has been brought to such wonderful perfection on its first appearance. It is a common saying among penmen that "The sinner you approach to the Spencerian standard, the nearer you get to perfection." This system covers the whole ground of theory, and has so need of improvement or suggestion. Originating the theory of penmanship was not Mr. Spencer's greatest achievement; nor

has it alone been the means of working the revolution that has taken place in the art of writing. The beautiful forms that constitute the system, would have become a dead letter practically, had they not been accompanied by the instructions on movement, position and pen-holding. Other inventors have followed him, but the nearer their systems conformed to the Spencerian, the better they were considered. The inventors of all systems have to use his instructions as a model. It is upon movement I wish most particularly to dwell in this article.

Persons may have access to printed forms, engraved or accurately written copies, yet they will prove miserable failures, should they receive no instruction on movement. Reader you may learn the proportions of letters, and be able to teach the forms laid down in the Key to perfection; yet if you do not acquire the proper movement, you cannot become an easy, rapid, and skilful penman.

My motto is, first teach movement, then movement and last movement accompanied with theory.

Correct movement can only be learned from an experienced and competent teacher; even then failure often follows the teacher's best efforts, if the pupil becomes easily discouraged and has little faith in his own or teacher's ability. The teacher in order to be successful must have the confidence of his pupils; it should be the great care of a teacher to keep up the courage of his pupils. Drilling on exercises, the most important feature, soon becomes monotonous, and there arises a natural desire to go forward to more elaborate forms. It is a well known fact among penmen that the correct method of holding the pen appears to the beginner to be the most absurd and uncomfortable one that could be devised. Therefore we find that the very first lesson is given under very unfavorable circumstances; there is a liability of creating a feeling of distrust in the mind of the pupil against the requirements of an exact system. Having overcome the above difficulties and the student has become able to execute with the proper (muscular) movement, all the exercises, and then come the worst of all difficulties, one and one which more than all others, tests the courage and patience of the learner viz: applying the movement to the formation of letters; especially those which belong to the fifth and sixth group of small letters, and made from the extended and inverted loops, which requires the combined movement to form with ease and grace. Should they at first attempt to do this with any degree of accuracy, they would invariably discard all knowledge obtained by the previous lessons and make their letters wholly and unconsciously with their fingers. "Oh! you are a natural penman; it is not possible for me ever to do that."

There is a degree of advancement, that takes the power and ability of the teacher. The worst sort of penmanship the different movements will not suffice. The subject must be presented through proper instruction and illustration to the mind of the learner, so that he can comprehend and apply its principles. Initiation will serve no longer. The combined movement and light touch can no more be initiated than a parrot can imitate and give expression to the song. The teacher must possess the guiding key that unlocks the machinery of the arm and hand, and which discloses their mysteries, and secret workings. We find it he has the power to analyze each particular function and its application to the formation of letters.

Nearly all learners have the habit of pressing the side against the table, or throwing too much weight upon the arm and grasping the thumb and fingers. To obviate this trouble, and give an idea of the light touch so essential to the work, I cause the pupil to raise the arm horizontal to, and about six inches from the table, with pen in position as if writing, and ask what mus-

cles is brought to aid in holding the arm in this position. The answer is, the one above the elbow. He is then told to replace the arm and not relax the muscle nor press the arm upon the table, and the desired result has been achieved. In pen-holding I find it very difficult for pupils, generally to throw out the large joint of the thumb, next the hand, which is necessary for two reasons; first it braces and strengthens the hand, secondly, shortens the thumb and admits of the proper curvature of the fingers, which throws the pen in the right slant (45°).

In teaching the combined movement, the great trouble is to conciliate the muscular and finger movements. The pupil either gets one or the other; when one goes the other stops. To unite and blend these forces, I usually make the *m, a, u, &c.*, combined with the extended letters, three spaces high, and require the pupil to connect strokes to be made by sliding the proper fingers on the paper, which if persisted in will bring the desired result. In trying to contract the muscle in making the down stroke, the pupil is apt to draw the arm to the left, which can be discovered by the distorted appearance of the inverted fourth principle. As I have already encroached upon the space of your valuable paper, I will close, hoping the hints I have given may prove beneficial to the readers of the Journal, and be the means of causing some eminent penman to treat upon the subject which will prove beneficial to teachers in general.

Success and Failure in Penmanship.

BY PROF. R. B. BOWLER.
NO. IV.

It has been well said that while education should be wisely conducive to the development of all human capabilities; it should likewise have due regard for the training of the pupil in that particular calling in which they are expected to engage. In no other branch of education is this more emphatically true than of a good handwriting, for he who trades, professes or business what he may, good penmanship will surely be one of the most important acquirements in a lady's or gentleman's education, and, you may rest assured, will be duly appreciated and honored by all educated and intelligent persons. How much we admire and love to show the well-written letters of professional penmen, while the almost illegible scrawls invariably are tucked away in some remote pigeon-hole never to be exhibited. These are undeniable facts, and should stimulate poor penmen to greater efforts to acquire an elegant style of writing, yet notwithstanding its great importance both as an aid in business and as an accomplishment, it is the most sadly neglected branch of education.

It is now twenty years since I commenced teaching writing. During that period there has been a grand revolution upon the subject of penmanship. Writing as an accomplishment then was of little consequence everywhere it is admitted by even our most big gamesters that good penmanship is a very desirable accomplishment.

During the five years that I spent as a traveling teacher of penmanship the number of peculiar incidents that occurred in various places would fill a good-sized volume if written out. It was a matter of surprise to me to learn how large a proportion of business men, some conspicuous for their energy and success in business, were miserable writers. While teaching a very fine class in the thriving village of T—, in 1865, in Central Illinois, I was accosted by the president of the largest bank in the town, who requested me to stop in, as he wanted to have a talk with me. Little dreaming what a wealthy and dignified a personage could with a poor teacher, I hesitatingly followed him to the bank, and was blandly informed that he wished to take a

course of private lessons in writing, and after expiring secrecy, he informed me that he was unable to write anything more than his signature. The old adage that "it is hard to learn old dogs new tricks" was certainly not verified in this case, for during the course of six weeks that I remained there, a more attentive pupil than Mr. C— I never had; he learned to write a very good business hand, and to-day is one of the first business men in Chicago. I have visited him many times since in his marble palace in Chicago, and I have ever been regarded as a friend and benefactor from the first acquaintance. Many years of experience since that time has taught me that there is a vast proportion of our adult population most profoundly ignorant upon the important subject of penmanship. It would stagger the belief of many if the exact truth was given in relation to this subject in some localities.

Man Muler—A Fragment.

Man Muler, on a mild March day
Vowed she would more on the last of May.

Not but the house she occupied
With modern improvements was supplied,
But when on the paper her eye she laid,
And saw the advertisement she said—

Her comfort died, and a vague unrest
And a nervous longing laid her breast—

A longing that withheld her from her bed,
For a husband that never she had.

Longer, longer, in better hope she lay,
Five minutes' walk from every where—

A basement kitchen without a door,
A room for her husband's mother-in-law.

A parlor, 18x20,

And a sunny, airy nursery.

She rented a house by no means bad,
Yet not so warm as the one she had.

And hunting, packing and moving day
Were coming, she said, and forth she went.

And as on an upturned stool she sat,
In the new house, dusty, dimly lit,

And heard the truckman, "with dear care,"
Pump a bucket of crockery water.

She murmured like one of her heart,
For the day evening she had left.

And to herself, in accents softened,
C whispered softly, "I wait I bide!"

Then to her the truckman she took her way,
Sighing, "I'll move again next day."

Alas for Muler! Alas for Muler!
For clipped evergreen and shattered gaud!

Heaven pity them both, and pass ye all
Whom women thus question and bewail!

For all of us would ever write, yet,
The saddest are these, "This House to Let!"

Ah, if the house she occupies
On earth no woman she occupies

In the hereafter angels may build
For her one where she'll care to stay!

—Ann Fort World.

Editors of the Art Journal:

I have long admired your truly beautiful paper, and to gratify a secret desire, ask permission to express a few thoughts in it upon the late *Penman's Guide*. In reading that paper each month, I also was enabled to read its editor through his comments. What attracted my special attention was his treatment of several fine penmen. He rebuked penmen and business colleges for speaking well of the Spencerian system and getting no pay for it. He seemed also to bestow his praises upon young penmen whose specimens of skill were far from being first-class. In speaking of the late J. D. Williams he hinted that Mr. Williams presented others' work in the copies of the "Gems." He attacked A. R. Dutton, a famous penman, and ridiculed the idea of his being a great penman, when all who are well informed know that in his time he was the leading penman of the East. He also ridiculed Prof. Cowley's work, and in high praise of Mr. Duff, who is not near so good a penman as Mr. Cowley. He attacked Prof. Hinman and called him the enemy of all penmen who did card writing, and that his hobby was engraving. He said that Mr. Swank was a fine writer, but his flourishing and ornamental work was very poor. Mr. Stewart, of Trenton, he said, wrote elegantly, but couldn't flourish, and so on his opinions were passed upon many of the most worthy penmen in the coun-

try, with a thrust for every one. I know that he did give advice to various members of the profession, and my motive in writing you is to do justice to those he traduced, and speak of penmen as I know them. Prof. Packard's letter settled the matter of Mr. Williams' copies. Mr. Dutton was for many years as great a penman in the East as Prof. Spencer in the West, and is now too old to rank as a penman, but even his age and life of usefulness merits respect. Prof. Cowley has been for many years a grand penman, and many of his larger pieces rank among the best ever produced in this country. He is a gentleman to all; but his being superior to the *Gazette* editor was a crime that caused the unnumbered comments. Prof. Hinman is a truly generous penman, and has no hobby, unless it be to give others the benefit of his experience, a trait not common among penmen. Stewart is not only a fine business writer, but exhibits great skill and taste in ornamental penmanship. Withal he is a jolly good fellow, and in no way merits thrusts from any source. Mr. Stewart is also a superior penman, and a fine teacher. The failure of the *Gazette* has done great injury to the confidence which penmen placed in the success of such a publication. I believe, however, that the *Art Journal* is bound to win the favor of all, and that when all penmen come fully to see that honest and earnest men are doing all they can for them, a liberal patronage will be the reward. Yours truly,

JUSTICE

"The Grand Old Spencerian."

Having witnessed with much interest the inception, progress and success of the *PENMAN'S ART JOURNAL*, and carefully observed the apparent desire of the editors to treat all things pertaining to penmanship in a fair and candid manner, I feel constrained to write a short article by way of reply to the sentiments advanced by A. H. H., in contribution entitled "Penmanship, Once Practical, Now Beautiful," which appeared in the last issue of the *JOURNAL*.

We recognize, as you decide, "that our rise and progress in penmanship, is due to the teachings and truth as presented to us" by the immortal Platt R. Spencer, but we cannot honestly affirm, that on a careful and candid comparison of the original Spencerian with that system as we find it to-day, that the former is in any way superior to the modern style of penmanship seen in the revised Spencerian copy books. Principles, in our estimation, are valuable only as they effect the general result, and just the moment they become cumbersome and prolix, they begin to neutralize the good they are accomplishing, and defeat the object for which they were intended. Hence, it is as plain to us that the fewer principles we employ, provided there is a sufficient number to scientifically analyze all letters, the better it will be for teacher and taught. In our estimation the Spencerian of the present contains just enough principles for this, and is sufficiently explicit in its instructions to guide the letters *i* and *n*, as to bring the matter down to our limited comprehension.

But enough on this point. In contrasting the original or old Spencerian with the modern, or new, we admit that, on the whole, there is a freedom, or lack of finish, seen in the former that we fail to detect in the latter.

The Spencerian authors are, and ever have been, progressive, and, realizing that ours is a fast age, and that we demand everything to be severely practical, they have, in obedience to the demand of the general public, discarded some of the very free and beautiful curves and shades, valuable only as ornaments, seen in the earlier editions of the system and supplanted them with more clearly cut and far more practical characters.

In answer to this statement I think I hear our friend A. H. H. inquire, "How

Answers to



L. D. P., Rockland, Mass.—The address of B. M. Worthington, is Evanston, Ill., H. W. Flickinger, Philadelphia.

C. O. S., Ransom, Pa.—We shall, probably, offer our "Art Oems," when published, as a premium to our subscribers.

G. A. G., Manchester, N. H.—No. Friend G., the "new venture," is not defunct and has a lively prospect for not becoming so.

J. D. Clark.—The best pens for copy writing are Gillot's 303; for business writing and flourishing, Spencer No. 1, and Esterbrook's, 128.

C. S. M., Springfield, Mass.—We do not know the circulation of the *Home Guest*; it is undoubtedly quite large, probably nearly equal to that of the *JOURNAL*.

H. J. C., Chelsea, Vt.—For one of your age you write a remarkably good business-hand; your letters lack symmetry; you need to practice for a short time under the tuition of a thorough, critical teacher of writing.

A. E. A., Greenville, N. H.—Your mode of practice is good, but what you most need is to have some skillful teacher of writing to criticise your work and point out its faults. It now lacks uniformity and character.

J. P. C., Sandy Hill, N. Y.—The *Spencerian compendium* is the only publication to be had, engraved from copies prepared by P. R. Spencer, sr. It has not been revised since 1864. The writing contained in that work is supposed to be a fac-simile of his writing.

W. H. K., Ishpeming, Mich.—See editorial on position and movements for answer to your questions. As regards sending specimens received, we would not feel at liberty to do so, but for a very small remittance to those whose names appear under the special heading of "Specimens Received" you would undoubtedly receive similar ones to those mentioned. You evidently have a good movement, and write well, considering your age and experience.

S. O. H., Baldwin, Miss.—We recommend the muscular and whole arm movement for making capitals, the former, when letters are to be made on a small scale, in the body of writing, the latter, for dates, headings, signatures, superimpositions, &c., and where they may be made larger, and with license; yet the extent to which the arm movement may be used depends very much upon the degree of mastery or control one has over it. If sufficient to enable him to make the letters of a practical size, with a proper degree of accuracy, (which is not often the case), there can be no objection to its use at all times for making capitals. See editorial entitled, Position and Movement.

T. G., Galva, Ill.—The remedy for a tremulous hand while writing would often depend upon what was its cause. If it is from irregular, intemperate or bad habits—reform; if from constitutional nervousness, by practicing the muscular and arm movements it may be largely overcome. You ask, "Is it a proper way to teach writing in public schools, that on the first pupil of a class completing a line, and raising his hand; a bell is struck by the teacher, as a signal for the entire class to begin a new line?" We should consider such to be a very pernicious course, as it would have a tendency to hurry the entire class over a line too rapidly to allow of the proper care and thought necessary for improvement. The time allowed for each

line of practice should be at least the average time required by the entire class to complete a line, rather than that occupied by its most able writer.

Paragraphs.

BY PENSTOCK.

The first steel pen was made in 1803. The Grecians introduced the goose quill as an instrument for writing, and it held the ascendancy for over eighteen hundred years.

In writing, unlike morality, the fewer principles the better.

Query. Do pupils make the first part of the letters *a, d, g, q*, to look like *e's* instead of *s's* on the ground that it is best to write with ease and not owe any price?

It is estimated that in rapid business writing the pen is made to move a rod per minute.

A president of a railroad company, "out west," having been personally annoyed by Pat Murphy's pigs, which claimed a right of way upon the track, sent a note to Pat richly demanding a curtailment of the liberty of said pigs, but unfortunately having written it in his characteristically illegible style it was used by Mr. Murphy for the next six weeks as a pass on that road.

Copy Books on a New Plan.

Prof. H. W. Ellsworth, the well known author of the Ellsworth system of writing, has recently published a new and improved series of writing books, complete in five numbers.

The copies are well engraved and are systematically and practically arranged.

The most marked feature of this new series consists of the novel manner in which the books are made up, the leaves of the book instead of being stitched through the middle are simply held in place by two rings through the top of the sheets in such a manner as to allow of their being completely reversed, and to cause them to lay perfectly flat while writing. The method is ingenious and appears to be a decided improvement upon the old method.

The Scholar's Companion

Is an eight page paper, published monthly by Amos M. Kellogg at 17 Warren street, especially for circulation among school children. It is filled with matter appropriate, interesting and useful to young folks, and we are very certain that no scholar or parent can invest one dollar to better advantage than by subscribing for the *Scholar's Companion*.

really meritorious teachers will seldom fail to do so. We know some teachers who make use of all the above named methods, and who seldom fail of securing large classes.

The Penman's Art Journal.

Is a very attractive, and interesting eight-page paper, devoted especially to the art of penmanship. It is ably edited and skillfully illustrated, by D. F. Ames, Artist Penman, 205 Broadway. Mr. Ames is a master in his profession, and will undoubtedly make the *JOURNAL* the chief of its class, and a valuable aid to all teachers of writing.—*New York School Journal*.

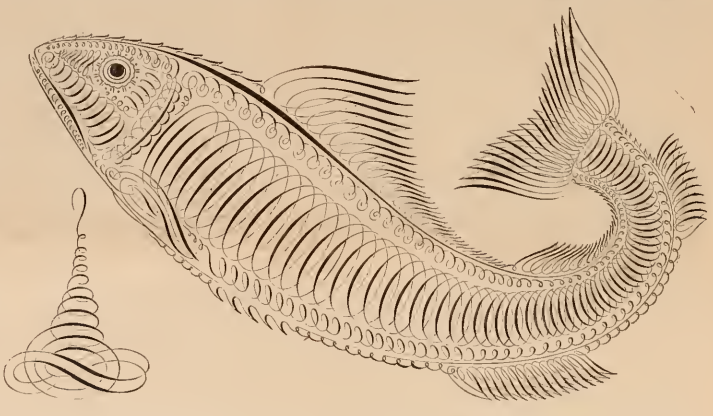
Fine Gold Pens.

The attention of our readers is invited to Mahie, Todd & Co.'s card on another page. Their 303 gold pen is the best for flourishing and fine writing we have used.

Books and Periodicals Received.

The *Penman's Medley*, published by Will Clark, at Toledo, Iowa, comes to us unchanged and greatly improved. It is well filled with matter of interest to penmen.

The *Home Guest*, published by J. Lapham & Co., Boston, contains, in addition to a large amount of interesting reading matter, a column devoted to penmanship.



George Peabody, the great philanthropist, said to a young friend from whom he had received a note a short time previous. "My dear sir, let me give you a little advice. You're a young man, just commencing life, and, I beg of you, don't get into the habit of writing what people call a distinguished looking signature. If I didn't know you, I wouldn't be able to read this at all. Write your name plainly so as to be legible at a glance. Make this a rule of your life."

A worthy young man once became enamored of the daughter of a wealthy miser, but was driven from her presence by the old crumplehead, because of his poverty. In his despair he stated the cause of his rejection to a celebrated artist whose anger became so aroused that he immediately seized a pen and drew a miser's hand—oh, so grasping—and handing it to the young man said, "sell that and be rich!" He was not long in disposing of it, receiving an immense sum of money, and with that the content of the miserly father and ————
(TO BE CONTINUED.)

Procrastination.

"Shun delays, they breed remorse;
Take thy time while time is lost thee,
Creeping snails have weaker force;
Fly thy fault lest thou repeat thee;
Good is best where nearest;
Lingerers labor to be naught.
Hast up and well while doth last;
Tide and wind wait no man's pleasure;
Seek not time when time is past;
Sower seeds in a window's leisure;
Afterwards are dearly bought;
Let thy forenoon guide thy thought."

The specimen of a fish given on this page of the *JOURNAL* is reproduced from the old and very popular work upon ornamental penmanship and flourishing published in 1853, by Knapp & Rightmeyer.

We have in our possession several rare specimens of work from old masters, from which we shall, from time to time, make selections for illustrating the pages of the *JOURNAL*.

How to Get up Writing Classes.

A correspondent asks: "What is the proper way to get up a writing class, by canvassing from house to house, visiting the public schools or both?"

The best method will differ according to the reputation, taste and peculiar ability or accomplishment of the person endeavoring to get up the class.

Persons with fine address and great plausibility and a taste not repugnant to doing so will do well, and probably the best, to canvass for pupils. Others whose forte is in their ability to create attractive specimens, and write effective circulars might do best by exhibiting specimens and a liberal distribution of circulars. We should by all means advise visiting the public schools, and the endeavor to enlist not only the teachers, but the school officers to the interest of the class, and if practical, secure the use of a public school house, in which to give the instruction.

which is edited in a spirited and interesting manner by Prof. Gaskell, who so long and ably conducted the *Penman's Gazette*.

The *School Bulletin* and *N. Y. State Educational Journal*, published at Syracuse, is an interesting sixteen-page paper, devoted to the interests of education. The September issue contains an address delivered before the State Teachers' Association by John Kennedy, upon the "philosophy of school discipline," which every teacher should read.

The *Notre Dame Scholastic*, published weekly by J. A. Lyons at the Notre Dame University, Notre Dame, Ind., is ably edited and filled with educational matter and items of general and local interest.

Papers, circulars, catalogues, &c., have been received from the following commercial colleges: The *Spencerian Business College*, Washington, D. C.; Wyoming, Pa.; Commercial College; North Western Business College, Madison, Wis.; Kendall's Normal Writing Institute, Boston, Mass.; Packard's New York Business College; Cleghorn's B. and S. Business College, Brooklyn, N. Y.; National Business College, Ottawa, Canada; Stockwell & Miller's N. J. Business College, Newark, N. J.; Metropolitan Business, Chicago, Ill.; Queen City Commercial College, Cincinnati, Ohio; Nelson's Business College, Cincinnati, Ohio; Wright's Business College, Williamsburgh, N. Y.



GALVA, September 5, 1877.

Editor Penman's Art Journal:

DEAR SIR:—I noticed in your last issue an article entitled "Free Movement," in it the question was asked, "how high should the writer's desk be?" The right desk for myself and the best for students in my estimation, is such that the arm may have a free and easy movement, neither too high nor too low for comfort, but at that height which it is most natural to pose it.

Respectfully yours,

EUGENE GEER.

OFFICE OF THE
JACKSONVILLE BUSINESS COLLEGE,
JACKSONVILLE, FLA., August 31, 1877.
Dr. T. Ames, Esq., New York:

DEAR SIR: I have been rather slow to express an opinion regarding THE PENMAN'S ART JOURNAL, but after noting carefully all the numbers to date, I am convinced that it more completely "fills the bill" than anything of the kind heretofore published. Business colleges, and penmen generally, should now set upon the old saying, "When you get a good thing, stick to it." Put the J. B. C. down as a helper in this work. Very truly,
G. W. BROWN.

SUNSHINE BUSINESS COLLEGE,
WASHINGTON, D. C., Sept. 3, 1877.
Friend Ames:

I enclose please find two dollars, for which please send two copies of the JOURNAL for one year. I shall endeavor to send you other subscriptions from among our friends and students. I am convinced the JOURNAL will be made the medium of fresh new, useful information, best ideas of genial, clear-headed teachers and penmen in regard to their profession, and a repository of beautiful and attractive illustrations of pen art from your own portfolio, and others. Without thought of flattery, I say sincerely, I think you have the talent, breadth, tact and spirit of good will requisite for the management of the JOURNAL. Yours truly,
HENRY C. SPENCER.

MALTA, September 18, 1877.

Prof. D. F. Ames.

WORTHY FRIEND: I received the *GENUINE GUIDE*, and *WILLIAMS' MASTERPIECES OF PENMANSHIP*, and thank you kindly and many times for them, and would say to all those interested in penmanship, obtain one or all of the above mentioned premiums, while they have such excellent opportunities. I do not see how you can afford to give such valuable premiums for so few subscribers.

I say penmen take hold while you have such golden opportunities. I have heard many who received that beautiful little JOURNAL, say it is worth five times the subscription price, besides that invaluable premium which it brings with it.

Penmen, if you wish to meet with success, subscribe for the JOURNAL. Long may it reach the lovers of that proud art penmanship. Would like some to know what a youth of eighteen has done for it, and what he received for a little exertion.
Yours fraternally,
C. L. RICKETS.

Mr. Ricketts has within a few weeks forwarded to the JOURNAL the names of nearly three subscribers, for which he acknowledges the receipt of Williams and Packer's *GENUINE GUIDE* and other premiums. If all penmen would make a similar effort in its behalf, the JOURNAL would soon (as it is fast doing) become one of the most widely circulated and popular class papers published. Why not do so, teachers cannot do their pupils a greater service than to induce them to subscribe for and read the JOURNAL.

In the above cut we present a set of flourished, or whole arm capitals; they are made much larger, and with greater license as to form and shade, than the standard letters.

They are made larger from the fact that it is very difficult, with this movement, to make letters on a small scale with the degree of accuracy and certainty necessary for good practical writing, indeed it is only through much practice that the ability to strike good whole arm letters is acquired, and constant practice is necessary to retain that power. Few writers have sufficiently mastered this movement to make it

practical for general use in making even capitals, and none for the small letters and common writing. It is practical only where large license is admissible, as for instance, in writing dates, headings, signatures, superscriptions, black-board writing, &c. Though less accurate and certain than the other movements, it is greatly superior for imparting ease and grace to the lines, curves and shades, and is an accomplishment very essential to becoming a first-class penman. It is obtained by raising the entire arm free from the table, resting the hand lightly upon the third and fourth fingers, and then striking the

letters with a full and free sweep of the whole arm. The same movement is used for all off-hand flourishing, in which case the position of the pen is reversed so as to admit of shading, on the upward or outward instead of the downward or inward stroke, as in the case in striking letters or in writing. It will be observed that the letters are substantially the same as the standard in form and shade, only that the rigidity of form is somewhat relaxed to allow of the greater scope and freedom of movement required for the whole arm.

Our next alphabet will be the Italian, which will be very elaborately and most beautifully flourished.

BOSTON, September 4, 1877.

Professor Ames:

MY DEAR SIR—Consistency is said to be a jewel, but I cannot forbear saying that it is a rare one to find in A. H. H.'s two communications on your valuable page of the September number of first page of the September number of your first page journal. I refer to the wording of the first as compared to the second. However, perhaps the day-dream, vision, or second-sightism may be a good excuse for not practising what he preaches. I have heard so many charges of "copy," "copy," that it is really quite a relief to find that "P. R." or "the vision" of the "original" reproduces it. However, I beg to differ with the following points of criticism made on the P. & H. Books. The thirteen books of this series, with copies so "painfully exact," so wanting in freedom, so "ill adapted for business" or "practical use," were written, arranged and given to the engraver within six or seven weeks, and not averaging more than three hours per day, and then interrupted with other matter, callings, &c.

It did not take "days" to pencil a few lines by "drawing out" with these books, and so sensitive was Mr. P. in regard to having a word, or syllable, or line of copy found in any other system, that after having prepared a line he would quickly erase, on discovering the same in other books. As every copy in the above mentioned revised books was written by my own hand, I know whereof I have affirmed. In regard to the former "Spencerian" being absent in practicability I differ from him entirely, and was glad that you did not, or could not, endorse his opinion. I reverence the name of "Father Spencer," always admired his letter writing, have one or two small specimens in my possession, which I value highly: at the same time to consider the short stem 's' and the long stem 'd's with double curved hooked letters, was more practical than the present style (to say nothing about the formation of some capitals, are comparable), seems too ridiculous for a sane person, with half an eye, to believe, or acknowledge for a moment. I can see much to admire in all the leading systems, I condemn none, and at least mean to be consistent. While engaged in writing the copies for P. & H. Books, a somewhat exact penman, in this city, was engaged similarly for his books. He had arranged copies for seven

or eight, commenced six months before. Our books were arranged, written and published prior to his, yet he had the good taste to state to a friend that "all we had was stolen from him," and almost in the same breath declared that the "P. & H." system "was the poorest ever published." So as I remarked to the friend, if both remarks were true, we must have had very poor material to "steal from," particularly as neither we, nor any one else, had then seen his books. Yours hastily,
H. C. KENDALL.

Jacksonville (Fla.) Jettings.

Perhaps of some small, inland village of the Northwest, sustains as many professional penmen, as does this little city. With scarcely fifteen thousand people, there are here not less than six "professionals." Notwithstanding this seeming large number of penmanship teachers, it is not at all out of proportion to the number of other teachers here located.

Why so large a number of teachers are to be found in so small a city, is briefly hinted at in the last edition of "Rouse's Newspaper Directory," which, among other things, descriptive of Jacksonville, says, "It is the seat of most of the State Institutions, and half-a-dozen colleges and seminaries." Of the latter there are seven.

Mrs. A. J. Griffith, for twelve years or more, has been a most successful teacher of penmanship. She is now employed at the State Institution for Deaf and Dumb, where, among her four hundred pupils, she finds ample scope for the use of all her artistic abilities.

Miss Martha McClure, a fine writer and successful teacher, is employed as special teacher of penmanship at the Young Ladies' Athenaeum.

Mr. M. C. Davenport, a pupil of the Cleveland (Ohio) Spencer (Father of Penmen), and formerly a teacher of penmanship in the Jacksonville Business College, is a superb writer, and is one of the promising penmen of the West.

Mr. H. B. Chittick has, during the last year, had charge of the Special Penmanship Department of the Jacksonville Business College. Though young in the business, and as yet comparatively unknown to fame, it is believed he is a rising star in the profession. Mr. C. aims to devote

himself solely to penmanship in all its branches. He was also a pupil of P. R. Spencer, and has spent the summer vacation, just closed, furthering his professional skill under the instruction of J. E. Sontle, Philadelphia.

Mr. I. J. Woodworth, who needs no introduction to penmen in this connection, is employed by the business college of this city. Mr. W. studied with the celebrated penman, B. M. Worthington, taught a number of years in the business college of Quincy, Ill., and as a penman, either plain or ornamental, has few equals.

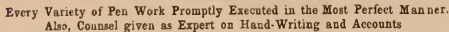
Mr. G. W. Brown, principal of the Jacksonville Business College, was a pupil of the everliving G. F. Davis, of Poughkeepsie, N. Y. His efforts have been put forth entirely in the direction of business penmanship, in teaching which he has been eminently successful.

We might, with propriety, lay claim to still another "professional," in the person of Mr. N. W. Spellman of our city, though at present he is one of the most enterprising business men. This gentleman is a graduate of the school once kept near Geneva, Ohio, from whose primitive walls forth an army of teachers, who have been the main instruments in giving to this continent the best system of penmanship known among men. The following extract, from one of our city papers, may be of interest to your readers:

Mr. N. W. Spellman, of this city, has recently joined to the business college his interesting collection of penmanship by the renowned P. R. Spencer, author of *Spencerian Penmanship*. These specimens were all written at the famous log cabin near Geneva, Ohio, known among Father Spencer's pupils as "Jericho." Though at this time the author was over sixty years old, there is hardly visible in the whole collection any trace of unsteady or trembling hand. Mr. Spellman was a pupil of this venerable and justly famous teacher, and possesses a diploma, written in the most elegant style, by the author himself, on his sixty-second birthday.

The business college at Springfield, Ill., has, we understand, secured the services of Mr. W. R. Glen, recently of H. B. Bryant's College, Chicago. Mr. G. hails from Cleveland, has taught in Cincinnati and Chicago, and for nearly two years did good service in the business college of this city.

GLENNER.



A FEW OF THE COMMENTS BY THE PRESS.

Daily Union, Brooklyn.
 "The Morse Testimonial executed by D. T. Ames, now on exhibition at J. P. Carl & Co.'s carpet store, 394 Fulton Street, should be seen by all our citizens. It is a picture of rare beauty, really a treasure."

"Our friend Wm. Handcock is the recipient of one of the finest pieces of penmanship ever seen in this city, in the form of a set of engrossed resolutions from the De Wolf Hose Co; the penmanship was executed by J. T. Ames, of New York City."

"We notice on exhibition at the American Institute Fair a collection of very fine specimens of ornamental penmanship and engrossing by D. T. Ames; they are of rare beauty and merit, and form one of the most attractive points of the exhibition."

Elisabeth [N. J.] Daily Journal.

"In October last, on the occasion of the Firemen's Tournament at Poughkeepsie, Rapid Hose Company No. 1, of this city, was entertained by Davy Crockett Hook and Ladder Company No. 1 of the former city, in such a hospitable manner as to call forth on Rapid's return a series of resolutions complimentary to the Crockett Hook members. These resolutions have been most heartily endorsed by Mr. D. T. Jones, 35 Broadway, New York, who has for some time enjoyed the reputation of being one of the most accomplished firemen in the country."

¹⁰At the special communication of Hudson River Lodge No. 697, F. & A. M., held December 5, 1874, resolutions of respect for the memory of our late master, Chancey M. Leonard, were adopted and ordered to be presented to his family. The committee last evening presented them to the family on behalf of the lodge. The eulogizing is well set forth in the *Brooklyn Daily Eagle*, New York, and as a specimen of what may be done with the pen, is truly astonishing, and those who were privileged to inspect it expressed their admiration for the manner in which it was executed."

"With a recent visit to the rooms of Brother D. T. Ames, 235 Broadway, we had the pleasure of inspecting his remarkable specimens of pen work. His skill is next to perfection, and is most wisely used; the work of the pen that we have ever seen can hardly be compared with specimens of neatly all the calligraphies of the present age—can picture any 'Centennial Picture of Progress' in penmanship and pen-work as the title of the magazine which carries his country's progress, for the past hundred years, is well exemplified in the work now on exhibition at Brother Ames' rooms, 235 Broadway, will repay any one who will visit his rooms, to which all are welcome. Brother Ames' skill, as displayed in the engraving of the work or testimonials, is certainly unequalled, particularly in Masonic work, which he makes especially.

T. SMITH HOBART, President. JOHN C. MOSS, Superintendent.

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[illegible]

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and receive by return mail an elegant piece of off-hand flourishing executed on Bristol, size 11x14, suitable for framing. Try me and see what I can send you for 25 cts. Address E. L. BURNETT, Peunam.

TO PENMEN—A few large ornamental pieces of penmanship, 20x28 inches, executed in the highest style of art, by the late E. H. WEINST, of Hillertown, Pa., are offered for sale. Apply to KNAUTH & KINTS, Easton, Pa.

WANTED.—A person able to teach book-keeping, arithmetic and penmanship, and assume charge of a Business College. Applicant will please

state age, experience, name, references, and lowest salary required. Address, A. H. HINMAN, Pottsville, Pa.
7-11

50 DIFFERENT RECIPES for making black, blue, red, green, violet, purple, yellow, brown, gold, silver, white, soluble and invisible inks, sent post paid for 25c. One or three-cent stamps taken. **WELLS**
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PUBLISHED BY

J. C. BRYANT, M. D., President of the Bryant & Stratton Business College
BUFFALO, N. Y.

WHAT PROMINENT EDUCATORS AND OTHERS SAY

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D. T. AMES, Editor and Proprietor,
205 Broadway.

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Practical Penmanship.

Writing is an invention designed for communicating or fixing thought by means of characters representing sounds. As the mind acts quickly, our best thoughts nicely moulded in the mind are apt to escape us, unless we can speedily transcribe them. Hence the necessity of rapid writing. The greatest degree of rapidity and legibility, and those in nearly every trade or profession, is for a means of quickly transcribing thought. The practice of penmanship owes its existence to the fact that it is a quicker method of fixing words than writing, and were everybody familiar with it, script writing would quickly be among the things that were. The practical demands are most fully met by that style of writing which secures in it the greatest degree of rapidity and legibility. The artificial demand, when most fully met, is at a sacrifice of rapidity and legibility. Many professional penmen, and especially amateurs, regard *beauty* as the highest and only object to be attained, and feel a pity for the great mass of humanity who show no higher ambition than to be contented with practical, rapid, legible penmanship. This is a practical age, and those who are best fitted for it are those who are the most practical. Necessity demands rapid writing that can be easily read. But this is not the penman's ideal; it is *beauty*. The man of business who writes with wondrous speed, yet legibly, is not a good writer, according to the penman's ideal. Goodness or merit in writing, to the penman, consists only in the exact curves and shades of some particular copy-book system. Nothing practical is approved, because it does not look just so and so. "Plain to the eye and easily combined," was the idea of a once great teacher. In other words, the business man says, teach my boy a plain, rapid hand. Greatness in teaching is secured through thoroughly preparing pupils for the practical demands of life. In penmanship, the public demand is for legibility and rapidity, and the teacher who wishes to win a great success can well afford to ignore beauty to an extent necessary to give to the public what they demand, which, according to Esther Spencer's idea, was a style "plain to the eye and easily combined."

A. H. H.

The Value of Perseverance.

BY PROF. H. RICHMOND.

Of the many qualities necessary to success none is more essential than a fixed, firm adherence to an unyielding purpose to succeed. If we look over the biographies of the great men of the past, we shall find that almost invariably they have been men of this kind. Our *never-say-die* men have been the most eminently successful men of all ages.

Gen. Santa Anna, the Mexican war, claimed that Gen. Taylor, his opponent, was often whipped, but did not know it. So we will find that the man who has the pluck to stick to what he undertakes, and never gives up, is almost invariably the winner in the end.

Gen. Grant, the conqueror of the rebellion, was possessed of this faculty, and indeed, we are told by his biographers that it was one of the main elements of his most remarkable career of success. At the battle of the Wilderness, after two days of obstinate fighting, when the Union forces were everywhere held in check, and doubt and despondency settled down upon the officers and soldiers like a thick pall, a council of war was ordered, and every officer and soldier expected nothing but an order to retreat. The several corps commanders congregated in the tent of Gen. Grant; all was still and silent as the grave. The opinion of each corps commander was asked, and an ominous shake of the head was the only response. Gen. Grant then took his pen and wrote on a small piece of paper, and handed to each one the following: "To-morrow the Army of the Potomac moves forward." We'll know the result. Shortly after, we again hear from Gen. Grant in his short but pointed telegram: "I propose to fight it out on this line, if it takes all summer." These never-dying words rang through the nation like the blast of a bugle in a cavalry brigade, and inspired the drooping hearts of the people with fresh hope and courage. "Be sure you are right, and then go ahead," was the famous motto of Davy Crockett, to which might well be added: "Persevere to the end, and certain success awaits you." That the lack of this most necessary qualification is what causes the defeat of many of the most cherished hopes and desires of many an individual of fine intellect and good ability, is but to repeat what is well known. That the majority of American braves are lacking in concentration is a fact well known by our philologists and physiologists.

How frequently do we see individuals of thirty years of age who have tried nearly every profession or calling that could be named or thought of, and proved a decided failure in every undertaking. "Jack of all trades, and master of none," has long ago passed into a proverb. The success for which our German fellow-citizens are almost invariably noted, as a class, is doubtless owing to the proper development of their concentration. It is a well known fact that the amazing development of the West is owing more to the German nationality than any other. I have known many of them to settle here without a dollar, and in a few years own a good farm, while the country around them was made to "blossom like the rose," and prosperous villages, towns and cities everywhere spring up as if by magic. The value of perseverance seems the foundation rock which sustains all well-directed efforts in any calling, while the drifting, treacherous sands of indecision let down many an individual to failure and ruin.

Genius at first is little availed to a great capacity for receiving the value of things and acting, like the fine dexterity of the jugglers with cups and balls, requires a shaping of the organs toward a finer and finer certainty of effect. Your muscles—your whole frame—must go like a watch, true, true, true to a hair.

The Uses of Double-Entry Book-keeping.

No captain would put his vessel to sea without a compass and reckoning book. If he be a good mariner, he is frequently consulting these, that he may know his position; that he may make his course as short as possible, and that he may escape the dangers of certain parts of the ocean. To the man stating out in business, his certain success to wealth depends largely upon whether he uses as his compass and reckoning book a well kept set of double-entry books. Like the mariner, with his compass, he knows from his books his exact position at any time of reckoning. His expense account shows how much he is drifting toward rocks that will sink his ship. His merchandise account will enable him to estimate how rapidly he is sailing towards profits and wealth. His cash, bank, bills receivable, payable, and personal accounts, will show his exact position at any moment, and enable him to take shorter routes to wealth than he could with that limited knowledge of his condition which is shown by single entry. The only perfect system of accounts is the double entry system. There is no safeguard against failure in business like it. True, some facts may be shown by single entry accounts, and by introducing the expense, merchandise, cash, and other accounts, much of the benefits of double entry can be gained; yet, if there is truth in the maxim that "what is worth doing at all is worth doing well," it applies with full force to the keeping track of business by double entry books. While there are many who regard double entry as something complicated and beyond their power of easy comprehension, it is in truth as simple as a pair of scales, and as true in showing whether or not they are in balance. The trial balance at the end of every month, which can be shown from double entry books, enables one to see the condition of his resources and liabilities. It governs him in reducing expenses, or in buying or forcing sales to meet maturing notes or bills. Indeed, he can approximate to his exact financial standing, and possess a satisfaction and confidence in his business that will aid materially his efforts in directing his business successfully. As a means of mental improvement, the study of book keeping is indeed valuable. It rapidly develops a power of reasoning logically from cause to effect, and no other study is as useful to mankind as that.

A. H. H.

National Penmen's Convention.

During the first week in October, I received the following announcement.

OFFICE OF THE EXECUTIVE COMMITTEE OF THE NATIONAL PENMEN'S ASSOCIATION, QUILLVILLE, N. J., Sept. 29, 1877.
Dear Sir: You are earnestly invited to be present at a Grand National Penmen's Convention, to be held in this place, commencing Tuesday, October 9, 1877. A special invitation has been sent to the leading penmen of the country, and a large gathering is expected. The object of the Convention is to secure an exchange of thought upon topics of common interest,

All (including yourself) are invited to bring specimens of their skill, and all such old works upon the subject of penmanship as are convenient. Ample accommodations will be provided at the hotels and private houses.

Q. I. L. PRIN, Secretary.

Immediately upon receipt of the above I telegraphed to my friend, A. G. East, to meet me at the Convention, and bring his library. We reached Quillville on the 8th, and found a large assemblage at the depot, and upon arriving at the hotel gave our baggage in charge of the landlord, who told us to register, but try to get along with four lines, if possible. I opened the book, and turning over about three pages saw perhaps the grandest display of penmanship ever collected in this country. The first name was N. G. Rosser, the champion letterer of America. Then F. L. Rish, champion off-hand penman. Each of these signatures occupied a page, and were surrounded with endless designs. Then came other pages, sometimes two came on a page, with men astride of lions, birds flying off with large bushes, and mammoth quill pens in their claws, &c. Sixteen champions were present, besides forty-six professors, which made me feel timid. Wishing to look well on the register, I asked if there was a champion present who would prepare a page and signature for me. Six came to my aid and offered to do so for me, five; and another who stated that for a dollar he would make me appear to be a celebrated penman. I believe in good prices, and so accepted his offer. I then turned to the sitting room, and saw upon the door this notice: Valuable secrets, 25c. each; walk in. Upon opening the door I found two persons, one of whom informed me that he was nearly through a lesson, and would give me the use of the room for about five minutes, but that as I appeared like a drummer, I might remain in and hear the lesson through. I saw him take a paper and cut a round hole in it, and hold it up so that the sun shone through it sideways; then he marked the light spot upon the floor with chalk, and formed an oval. He then held it nearer the floor and made smaller ovals of different shapes and sizes. While I sat, he is made by mixing excelsior and water. In writing upon blue paper the acid destroys the coloring, and where the lines are the paper turns white. If you wish to clean old or soiled specimens of penmanship, said he, crumb soft bread upon the sheet and rub it over with your hand, and it cleans it as fresh as new. Take a nail or your knife blade, dip it in ink, and follow it with that wonderful that you can write with it like a pen. I should have remained longer and heard the other points, but hearing a ruck for the front door I followed, and there, alighting from the bus was a man covered from head to feet with steel pens sewed to his clothes. His name soon appeared on the register as P. N. S. How, champion penman, agent for Esterbrook & Co., Gaudin, N. J.; sixty-five cents per gross. He then began circulating his cards, which he had been engraved fac-similes of his own

writing, done with Esterbrook's penless pens. So little knots of penmen gathered upon the cards. Soon a large crowd collected around a few, who with their tall hats perched upon the back of their heads, were violently arguing upon the merits and demerits of the writing. Look at that P, says one; there's a little more shade on it than on the H, and the small o is not turned as sharp as it ought to be, and the flourish at the end ought to come up over the top. Well, says another, ain't it good writing. No, says a third, the curves in N are too full, and S is crossed too high, and P is a trifle higher than the others, and H is the least bit lower. But, says another, those letters are not correct anyhow, according to the refined copybooks. Any penman who don't change his capitals every time the books change is behind the times. Look there, says another, the standard of writing should be one-inch of an inch, and these short letters are just one-eleventh, besides the right of it is a trifle too wide. Yes, and he's got two shades on the H, and only one on each of the other letters. He's a penman. At this moment, Secretary G. J. L. Pen came up and said: "Gentlemen, your attention, please. Owing to the delay of the painters we cannot have the hall this evening, as they have already painted the newly made blackboards and must-and-paper them, then apply two coats of slating, and rub that down fine with emery paper, which will take them all this evening and early in the morning. We cannot, therefore, organize the Convention till to-morrow. However, I have arranged the program for to-morrow, and we may expect some spirited speaking, and I hope gain some good points. Try and make yourselves comfortable to-night, and be on hand at nine to-morrow." Just then the going rang for supper, and about eighty of us went to the hotel, and as many more to private houses. Up to this time I had formed the acquaintance of several penmen, and one especially, Prof. N. T. Frise, who, after supper, invited me to visit the meeting of the school board that evening. We then took a stroll through the halls, and various rooms of the hotel, and caught glimpses of the many specimens of pen art which adorned the walls. The larger pieces were surrounded by penmen, some in earnest criticism, and others watching the nature of the work. In the dining-room the tables were being rapidly cleared for a contest in skill between four champions of the quill. Owing to previous engagements with my friend, I was unable to be present. We left the hotel, and were soon in the presence of the school board. Mr. Frise addressed, through one of the members, in gaining permission to speak to the board, which was at first followed by "Gentlemen, the Penman's Convention, now meeting in your beautiful city, has brought me here. Since coming, I have learned that the beautiful art of writing is not scientifically taught in your schools, a thing which you all do doubt regret. This perhaps arises from your teachers not being familiar with the best means of teaching the art; also being poor writers. My desire is to be no only offer you an opportunity of securing for your teachers a thorough drill in this branch, which will make them better teachers, but also give a large number of the pupils of your schools the benefit of professional teaching. To do this, however, a room for teaching will be necessary, and I trust the public benefit will justify you in granting this use of one of your rooms. I propose, therefore, your recommendation to the members of the board to attend free of charge. Their presence will no doubt attract many of their pupils, and the room will virtually be under the control of the teachers." The president then addressed the board, saying: "Gentlemen—You have heard the proposition.

It seems to me a good one, and that we ought to accept it. True, we have a rule preventing the use of our rooms for any outside purpose, but this appears to be different, and contains no objectionable feature. If there is no objection, Mr. A. G. Est, whom I had missed since our arrival, arose, saying: "Mr. President and Gentlemen—I have visited many of you personally to-day, and you know my object is to secure the introduction of the original copy-books in your schools. The advantage of a change of books is that with new books both teachers and pupils will be brought into penmanship, and penmanship is created. The system is simple and thoroughly scientific. Upon the covers and over the copies may be found abundant instructions. The paper is superior, the covers very attractive, the copies compactly written, and many lines are given for imitation. Our Hand Book for teachers is superior to any other published, while our system is the first one ever arranged with definite provisions for check-keeping. One of our members then arose, saying: "Mr. President—I propose that Mr. Est take up the books at the stores in exchange for those he represents, and that when new books are needed, pupils be instructed to procure his." The motion was put and carried.

We returned to the hotel, and found the long tables filled with penmen, executing every variety of designs. Others, with portable blackboards, hung against the walls, were practicing upon letters, and giving their opinions of various systems.

[TO BE CONTINUED.]

Justice to the Living.

In certain articles in the late *Penman's Gazette*, and in one of the first numbers of the JOURNAL, I observed attempts to disparage the merits of penmen whose attainments intitle them to the highest consideration. As an instance, such penmen as Lyman P. Spencer, of Washington, D. C., and H. W. Flickinger, of Philadelphia, have been referred to as only able to draw out their work, when it is well known fact that those two modest men have no superiors as really writers and artistic penmen. Again, eulogies have been written upon the elder Spencer, the originator of Spencerian penmanship, with a marked vein of regret that little or no talent or skill survived him in his large family of sons and daughters to continue the work so well founded. Others have made the lamented Mr. Lusk their subject of praise, and in that connection endeavored to credit him with the best points in Spencerian penmanship, notwithstanding the well known fact that not a line of Mr. Lusk's writing ever appeared in the Spencerian publications. Mr. Lusk was widely celebrated as a "business writer," and a still more remarkable teacher, but was not conspicuous for originality. Others, too, while expressing unbounded admiration, glorified over the skill of the late John D. Williams, especially in the department of off-hand flourishing, still maintain a significant silence in regard to the beautiful work which our living penmen are producing on every hand. It is indeed but simple justice, and therefore commendable to show a genuine appreciation of such men as Platt B. Spencer, who was a writer of wonderful skill, and of the bold originality; also of J. D. Williams, of whom as much can be said in the department of ornamental pen designing. At the same time, why not justly recognize the merits of the living penmen of to-day. It is not within the range of the possibilities that a penman paragraphist may feel free to shower praise upon the dead, because they cannot in any manner become his competitors, and thus injure or underrate the living, who, perchance, are, or might become rivals for professional honors?

The merits of Spencer and Williams was

not so much in their having reached a higher degree of excellence than others have attained, as in their having pioneered the way for others.

Would not the famous motto of President Lincoln, "Clarity for all, and malice toward none," be a good one for a penman's paper.

Yours truly,
FAIR PLAY.

Astrotic.

Touched by some artist-spirit deep and sweet,
Heaving ever where the brain's world meets;
Eagle wings to lowly things would greet!

Penmanship! essence of the heart and hand,
Endowed with soul, and wonderfully planned!
Now burning with some radiant thought, and now
Modulating the feelings by its cultured bow!
All write their beauty and their sympathy
Noble, O, generous another art, in thee!
I smile this art, and yet how faded and free!

A is the first link that dips its wings in light,
Letters unto its lowly brethren fight!
Then humble art, yet unsurpassed in flight!

Joy be with thee, thou bird of dreamy wing!
O, teach us how the heavenly fountain sing!
Call us, too, with choicest phrase and order,
Be each art's gift, O, generous, pure and true!
Nor stop thy flight, till golden freedom dew!
All write their beauty and their sympathy
Noble, O, generous another art, in thee!
I smile this art, and yet how faded and free!

PAUL PATTER.

A Reform Needed.

Editor *Penman's Art Journal*:

I have noticed several articles in your valued and valuable paper, on writing in the public schools, and it may seem somewhat presumptuous for me to attempt to add anything to what has already been so well done; and yet, I shall venture a few words.

Every one acknowledges that in this country, the *great* business is, and ought to be, the education of the young; and as the great majority depend entirely upon the public schools, it is of the utmost importance that they should be taught in the best manner possible. Now, it is acknowledged, by every one, that penmanship is one of the most important branches taught in these schools. Even the "old foggy school director" will tell that "reading," "writing," "rhetoric," and "spelling" are the four studies which should receive most attention. And yet, although this is acknowledged by every body, nobody has taken any decided and telling steps in the matter previous to the establishment of THE PENMAN'S ART JOURNAL. School journals, and teachers' papers generally are "mum" on the subject; it is scarcely ever mentioned in school instructions; school officers, though they will boggle at their own condition upon receiving a letter which has been its round to the dead letter office, and superintendents of schools, while they grumble about receiving communications from the teachers under their charge, which they are unable to read, yet none of them take any steps to remedy the defect, possibly because they do not know exactly what is to be done. Within, the penman, under lately, has been led to be persuaded to a sense of their duty. They have considered it to be enough of glory for them, and that they were doing enough for their fellow men, if they succeeded in giving creditable instruction to the few who put themselves under their tuition, and in causing the world to stare at the wonderful productions of their pens, without troubling themselves as to how the millions through the country, school officers, whether they are taught at all. "My brethren, these things ought not so to be." The proprietor of the ART JOURNAL is taking some lengthy strides in the right direction. Let us lend a hand to help them. B.

Importance of Teaching Writing.

There is no reason why every child in every school should not be a good penman at a very early age.

The advantage of this acquisition to the children cannot be overrated, for, besides the mechanical skill, the child has the means of constant employment which will keep him from idleness and mischief, and the free teacher can make this skill bear upon almost every conceivable branch of instruction.—*School Bulletin.*

With the *School Bulletin*, we believe that there is no good reason why every graduate from our public schools should not write at least a good, legible hand. Reasonably skilled instruction would certainly enable them to do so; yet, that such is not the fact, is very obvious. Our observation concerning the teaching of writing in public schools leads us to the belief that in no other branch are teachers generally so poorly qualified to teach, or indifferent regarding their teaching as in writing, which accounts for the indifferent success of their pupils; for this want of qualification, superintendents and school officers are largely at fault, by not requiring any special degree of skill or qualification for teaching writing on the part of candidates for teaching.

Superintendents should impress not upon the minds of candidates, but upon all teachers under their charge, the great importance of being themselves good writers, as well as skillful and earnest teachers. Then we could reasonably hope to see well-written and successfully taught, and good writers coming from our public schools.

Editor *Penman's Art Journal*:

In your journal for October, I find an article headed, "Writing as a sign of character." I shall ask the patience of your readers while I add a few observations on the same subject. I fully believe that writing is an index to the character of the writer. This may prove true in every instance, but as "there are exceptions to all rules," I will venture to offer what I have noticed. Angular writing indicates the pointed angular character of the writer. Examine the writing of your correspondents and you will be able to determine the condition of mind of the writer, as well as his general character. He may, by training, be able to disguise, to some extent, his natural manner of writing, but this may be easily detected, and is plainly indicating his habits, temperament and general character, as if written in the plainest of language. If *very pointed*, you may depend upon it, he is of a fretful, fault-finding disposition, ready to "fly the track" upon the slightest provocation. If, besides, being angular, the letters have a heavy shading, there is a certain boldness of manner in connection with his angular disposition, that often gives to his conversation a form that is repulsive. His actions are characterized throughout by the same points and shades seen in his handwriting. On the other hand, notice the careless off-hand style of writing, with here and there an angle among numerous curves, and again you have the character of the writer before you. In writing of this kind you will also notice that the angles are well defined, giving you to understand that the writer has certain well defined points in his character. Among writers of this kind, you will find that they *note* points, who through persistent training has acquired the habit of making the top of some letters round, and almost invariably the bottoms of the letters receive the same form. The round, bold hand, the narrow, contracted style, the widely extended style, the scattered page, each indicates marked points of character in the writer. You ask what I would say of the actions who are characterized throughout by kinds of handwriting. He is a man who can adapt himself to any class of society, with the same ease which he imitates the writing of others. I would be glad to hear the opinions of those older in experience, both in teaching and observing the writing of others. E. A. WALKER.

Near Second school, Monrovia, Iowa.

Conundrum.

Who will hold the *King* club that wins the \$10 each prize at the end of the present volume of the JOURNAL, as announced in the last number.

Success and Failure in Penmanship.

NO. V.

BY PROF. MICHAEL J. O'LEARY, III.

It has been said many times that it is our friend who tells us of our faults, I therefore trust that the readers of the *Journal* will bear with me while I attempt to tell them some thing of what I have seen, and which I deem detrimental to the art that I have spent the best years of a lifetime in learning and teaching.

We find that in order to have a broad, comprehensive view of the subject, that penmanship must be studied, not only one system, but a thorough study of the various systems, must be learned and minutely compared. The many system that we were compelled to learn, before the advent of the excellent Spencerian have ever had charms for us, although some of them have passed out of existence. The first system of penmanship which we practiced was Knapp and Rightmeyer's, which was then considered the best known, and well do I recollect with what feverish anxiety I awaited the first copy of Knapp and Rightmeyer's *Penman's Paradise*, which was then the most laborious of all to do, on the subject that was to be found in the United States. The many systems that have since been presented to the public, each have their excellencies, among which are, Potter & Hammond's, Payson, Duntan & Scribner's and various others too numerous to mention. The point I wish to make in this article is, that he that studies but one system is apt to be bigoted, and sometimes most stupidly and fanatically intolerant, which is apt to work mischief to the profession, as he who has never ventured out of the sacred precincts of his father's door yard, is often much more conceited, and puffed up with his own supposed knowledge, than he who has been around the world, so have I ever found that those who knew nothing of more than one system of penmanship were ever ready to declare on every occasion, in season and out of season, that it originated from their matchless hands, and that they were persons of little knowledge, and experience on the subject. These veritable know-nothings have worked untold injury to the cause and profession, wherever the people happen to be cursed by their presence, is a fact that is well known. While traveling and giving instruction in penmanship in southern Wisconsin, in the latter part of 1864, in the town of D, I came upon one of these specimens. He had just commenced at the opening of a course of lessons that he would give a lecture to the people. I strolled into the school-house with the rest and took a seat. He seemed very much elated at the size of his audience, and launched forth in a torrent of Jim Crow grammar that I have never yet heard the equal of, nor do I ever expect, should I live to be as old as Methuselah, to hear the like again. Ever and anon a flood of tears came pouring forth from his mouth, and after a series of whoops, screeches, and the most intolerable harangue that I ever heard, he became somewhat exhausted, he drew himself up with great dignity, and said he would be pleased to answer any questions that might be asked him. Seeing that no one present had the courage to ask him anything, I volunteered a few questions:

1. Whose system do you teach? Answer, He never comes to the point.

2. What is a straight line? Could not answer.

3. What is a curved line? Could not answer.

About a half a dozen similar questions were asked, and as no reply was given the audience naturally came to the conclusion that the orator of the day was fogged. He then indignantly declared, that these questions had nothing to do with penmanship, and when the question what is penmanship was asked, he was in greater perplexity than ever, and grabbing his hat he stalked out declaring the whole audience, my self

among the number, a dogged pack of fools. That such ignoramus have done almost incalculable injury to the profession, is a fact; but of late years it has become apparent that no one, unless he is possessed of some education, is fit to teach the art of penmanship, and the failure of such mountebanks, is but conclusive proof. By far too many have attempted to teach penmanship and made a total failure for the lack of reliable knowledge of the subject. The possession of a good hand writing, which seems by many to be the Alpha and Omega of the whole business, is in fact but a very small part of what must be known in order to make a successful teacher of the art. "Experiences teaches a very dear school, but fools will learn at no other," is a time honored maxim, and we have always found that those that were puffed up with their own conceit were fully up to the hilt with the bible tales of such persons. The fool is wiser in his own conceit, than seven men that can render a reason. One quality that will enable the teacher of penmanship to his pupils is modesty. Our most learned scholars, renowned statesmen, talented authors

Packer's Business College,

METHODIST BUILDING, 805 BROADWAY.

NEW YORK, Dec. 19, 1877

My dear Mr. Amos: I understand your proposition concerning letters from teachers of our penmanship. I most heartily commend of it. I think the most you do, it is in the direction of progress; and out of it, I feel sure, will grow excellent results. We need a larger spirit of fraternity and cooperation, and your plan is one step in that direction. I wish you the fullest success in all your efforts.

Very truly yours,
 W. S. Packard

and best generals have almost universally been admired for their modesty, whereas on the other hand you will always find the most ignorant, foolish persons, the most conceited, pompous, overbearing, and insatiable.

The Schoolmaster Abroad—He wants a Position—He'll Teach Writing and Board Around.

Some time ago the Board of Education of this town deemed it advisable to engage the services of a writing master, and in order to obtain an efficient person to fill the position, advertised in the *Globe*. In due time answers came, and among the number was one of which the following is a copy.

FLINT, MICHAEL J.

February 26, 1877.

Trustees Belleville Schools,

Canada, Ontario

DEAR SIR:—I will teach the rights in your schools what you advertise for in the *Globe* newspaper. I am a Canadian by birth and was a teacher of a school in Simco County and had a 3d class certificate for that. Now let me know what you want. My school was in the back part of the country where there was the hardest boy's management in the whole country, some of them so big that they weighed 175 pounds and up to. I was the only man at that time who could

keep them under. They kept a mission for there school there in summer but always had to get me when all the big boys came in fall and winter. I had that school 1 winter and left that part of the country and came here because I was deceived by rascals out here. I tell you that I could get big pay at lumber. I have been at it 12 years now and made up my mind that I can do better in Canada. My father sent me the newspaper what has your advertisement in and told me to tell you that you might ask him 4— what lives in Belleville and now as about our family here out of pranks & clapping had every day of winter in the Mckinney shanty at \$25 a month and now have to right with a bad pen and paper on a old pine table you must think this is the best I can do.

When I was in pranks I was called the best righter in Simco County and in less than week when I got the stiffness out of my hand I kin right as well as ever, if I had good material. I will practice up when I can down there and in a month or 2 I do some penmanship that you schools ill do be proud of. my biggest list is teacher righters, mi skoolers in Simco County and I have gave privet lessons to men in the shanty here and out right at all and by my way of explain it in less than week you'd be surprised to see them rise. People wont believe they learned in such short time. I kin do flourish to or letter in and brown, I am a little out pranks now. He guarantee you a good job in your schools. If I dont give good satisfaction I dont ask you nothing when my time is out. I am a power.

as if he possessed all the colors of the rainbow or at least all the light shades, Francis George don't wear whiskers or a moustache. His words tell us of the thought of such ornaments. He is clean shaven, and as a consequence shows plenty of cheek, as instance the letter above. He has a large mouth and otherwise shows evidence of being a persistent chewer of tobacco. He looks very fierce, and we have no hesitation in endorsing his statement that "he can keep order in his school." Francis George doesn't amount to much as a grammarian; he is not a correct speller, that's certain, and his "right" is not sufficiently clear, bold and distinct to lead us to think that he would be a success. While to speak of with lofty aspirations; we like to hear of men who are capable of filling high positions, and we have no objection to seeing him polish off a wood pile and sling a lively pen. Francis George might make a success at the wood pile, he never does however the latter accomplishment. His spelling like his "right" is unsatisfactory of improvement. Still he might make a good penman; therefore we draw consolation from it. In conclusion we might remark that it is hardly possible that Francis George will come here.—*Belleville Intelligencer*.

Individuality of Writing.

It is affirmed by experts in handwriting that a person is as easily and certainly recognized by his handwriting as he is by his physiognomy, or figure; this, in the case of adults, or persons of established habits, is to a large extent, undoubtedly true. From long practice, the mechanical act of writing becomes simply automatic, the hand, doing the work from the mere force of habit, while the mind is wholly absorbed with the subject matter being transcribed, this being the fact, letters, words, lines, and pages, take a certain peculiar form and character, which having become habitual with the writer, are unconsciously repeated with a degree of certainty which is really astonishing to those who have had occasion to study and observe carefully, the peculiar characteristics of handwriting.

Peculiar habits are formed for beginning and ending letters and turns, combinations, connecting lines, words, curves, loops crossing of the *ts*, dotting the *ts*, &c., which once established by long practice, cannot be immediately or easily avoided, even with the utmost care and thought, sufficiently to escape recognition. It is an easy matter for a person to change or disguise his writing, in its general appearance. This may be done by simply reversing its slant, change of size, or degree of shade, and yet in all its minor details, which are habitual, and not the result of will or thought, the writing remains essentially the same, and would be as certainly recognized, when analyzed by a real expert, as would the writer himself by his intimate acquaintance, after having attempted to disguise his own person by a change of costume and distortion of his face.

The only instances we have known where persons have successfully concealed their identity, while writing at any length, has been where there was an entire change in the mechanical construction of the letters, as by carefully printing each letter separately after the form of type, thus depriving them of their character as writing.

Use Black Ink!

USE BLACK INK!!! USE BLACK INK!!!


USE BLACK INK!!!!

when you prepare specimens for the *JOURNAL*. Of the multitude of specimens received, not one in fifty can be reproduced on account of the inferior quality of the ink. Many who take special pains, and execute their best work, that which we should be pleased to publish, fail utterly from the bad quality of the ink. This is frequently the case with those who come from India, who come from its poor quality, or want of knowledge or care in its preparation. It must be of good quality, and freshly ground in a tray—not dissolved. For more detailed information, refer to No. 3 of the *JOURNAL*.

On the back of a photograph which accompanied the letter is the following:

I just thought to send you my photograph, you may keep it if I please down.

Note—The photograph represents Francis George as a youth of about 45 years. On his face, he has nothing to commend him, but which sets him out to advantage. There is nothing attractive in the appearance of his coat, but his vest goes far to fill up that want, as it is very noisy and loose



The Penman's Art Journal
Published Monthly at \$1.00 per Year.
D. T. AMES, Editor and Proprietor,
205 Broadway, New York.

Single copies of Journal, and on receipt of ten cents. Specimen copies furnished to Agents free.

ADVERTISING RATES:

	1 month	3 mos.	6 mos.	1 year
1 Column	\$12.00	\$24.00	\$48.00	\$60.00
2 Columns	24.00	48.00	96.00	120.00
3 Columns	36.00	72.00	144.00	180.00
1 inch (12 lines)	1.00	3.00	6.00	7.00
Per line, 6 words	15	45	90	105

Advertisements for one and three months payable in advance; for four months and one year, payable quarterly in advance. No deviation from the above rates. Reading matter, 20 cents per line.

LIBERAL INCENTIVES.

We hope to make the *Journal*, as interesting and attractive that no penman or teacher who sees it can withhold his subscription or good word; but we want them to do more even than that, we desire that their active co-operation as correspondents and agents, we therefore offer the following

PREMIUMS.

To every subscriber, until further notice, we will send a copy of the *John D. Williams* master-piece, *My Father is a Star*.
To any person sending their own and another penman as subscribers, including \$2, we will send to each the *Journal* one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the finest specimens of penmanship ever published, viz.:

The *Columbian Picture of Progress*, 200 pp. in color.
The *Lord's Prayer*, 1892 " "
The *World's Certificate*, 1892 " "
The *Family Record*, 1892 " "
The *Practical Penman*, 1892 " "

For three names and \$5 we will forward the large *John D. Williams* picture, six plates in color, picture for \$2.
For six names and \$6 we will forward a copy of *Williams & D'Almeida's Outline*, retail for \$2.50.
For twelve subscribers and \$12, we will send a copy of *Ames' Orthography of Ornamental Penmanship*, price \$5. The same bound in book will be sent for sixteen subscribers and \$16, price \$7.50.
For twelve names and \$12, we will forward a copy of *Williams & D'Almeida's Game of Penmanship*, retail for \$5.

All communications designed for *The Penman's Art Journal* should be forwarded to the address of publication, 205 Broadway, New York.
The first of each month, matter designed for insertion must be received on or before the twentieth.
Personal and private communications for A. H. Himes, will be addressed to his office either at Pettusville Pa.

Remittances should be by post-office order or by registered letter. Money indorsed in letter is not sent at our risk. Address

PENMAN'S ART JOURNAL,
205 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, NOVEMBER, 1877.

They Know its Worth.

There are now very few really superior penmen in the United States or Canada who are not regular subscribers to the *JOURNAL*. We have observed with pride and satisfaction that those who are in the front rank of skillful penmen have from the first to come forward with their subscriptions, contributions, and encouragement to the *JOURNAL*. The same good judgment, keen discernment, and prompt action that has distinguished them as representative teachers, enabled them to perceive at a glance the advantage to be derived from such a class periodical as the *JOURNAL*. If it is thus valuable to a few experienced either as teachers or pupils, because of their greater need of the instruction, information and examples it will furnish, and which will enable them to advance much more rapidly and certainly to the mastery of the art of writing.

We believe that the *JOURNAL* will be a most powerful agent for improving penmen and advancing the standard of the profession, not because of any superior wisdom on the part of its editors, but by being a grand vehicle for the conveyance and intercommunication of the thoughts and experiences of our master penmen. The strong will thus become even stronger, while helping forward and upward their younger and less experienced brothers.

Impossible.

It would afford us great pleasure to send specimens of our penmanship in exchange for those sent to the *JOURNAL*, and to the numerous other applicants for the same, were it possible to do so and not neglect the *JOURNAL* and other imperative business demands.

To prepare such specimens, to do us justice or honor, considerable time must be devoted to each, sufficient in view of the number of such applications, to consume our entire time, we should then gratify only a comparatively few of our readers, while the *JOURNAL* would beg for editorial and illustrations, its editor into bankruptcy, and its numerous readers into mourning for the loss of "the best penman's paper ever published." We shall ever do our best to present liberal and accurate specimens of our "wonderful genius," through the columns of the *Journal*, preferring thereby, to work for the multitude rather than the few.

Business Colleges.

It affords us much pleasure to note the favorable reports that reach us from all directions of the prosperity of these deservingly institutions. Properly conducted, there is no class of schools that deserve more at the hands of the public than they do. The course of instruction is practical and concise. Of the duty and importance of commercial colleges, we shall endeavor to give our views more fully in some future article.

We have received a large number of circulars, papers and catalogues, from schools and colleges, some giving evidence of no little lit "very taste and ability, which we should be pleased to notice appropriately, but our space is so occupied in the present number that we are obliged to defer such notice.

How to Practice Writing.

We remember having heard the remark, and possibly some of our readers may have heard him say, "the penman makes perfect," but, as a rule, we believe he has no numerous exceptions. We have known many of the most inveterate scribblers who never became even reputable writers. It is not the amount of practice but the kind, that determines the degree of improvement.

The hand, however much exercised, can never acquire skill to execute beyond the power of the mind to conceive and direct. It is therefore study and thought which imparts the power for well directed practice, which alone gives skill and perfection.

The pupil must study carefully the forms and constructions of the letters, precisely as a mechanic would study the mechanism of any structure he was about to make. He should analyze carefully the letters and familiarize himself with their correct forms, as given in some of the leading published systems of writing.

Many writers fail to become skillful from practicing upon too great a variety of forms of letters. A "Jack of many trades," though a genius with great capabilities, is unskillful because of the division of his practice and thought between many things. Our masters are men of specialities.

A certain style should be selected for each letter, and it should be invariably made. The eye will thus become familiar with its form, and the hand, from its frequent practice, will become skillful in its execution.

Much time is wasted in careless practice; no pupil should allow himself to ever make a letter carelessly. Such practice instead of helping to improve writing would soon ruin that of the best writer living.

After having written a word, examine it and ascertain, if possible, wherein it fails of coming to your standard of perfection. Having discovered its fault, you can effectively strive for its correction.

Care should also be had to maintain the proper position of the body and hand, as well as to secure and maintain the proper movements.

Ames' Compendium of Practical and Ornamental Penmanship.

This work, the preparation of which was commenced about two years since, is now nearly complete. The last pages will be in the hands of the printer before the 10th inst. Copies will be ready for sale on the 1st of December next. It has been our determination, and no labor has been spared, to make this the most practical, artistic and comprehensive work upon the art of penmanship ever published. It will consist of forty-eight 11 1/4 plates, comprising more than twenty complete alphabets, with numerous elaborate and artistic designs for engrossed resolutions, memorials, certificates, book-marking, title-pages, monograms, borders, cards, miscellaneous designs for drawing and flourishing, &c. Works hitherto published have been limited to giving alphabets and a few simple designs for flourishes and lettering. The engraving of large and elaborate pages of practical designs for lettering and scrolling has been entirely impracticable by the old methods of engraving and printing, on account of their great expense. In the *Compendium* there are many pages, each of which to have engraved by any of the old processes, would cost many hundred dollars, a sum equal to the cost of engraving all that is embraced in any one of the new publications upon penmanship. To thus secure our entire work would cost many thousands of dollars, a sum so large as to be quite unwarranted by the probable demand for such speciality.

Another great disadvantage of the works produced by the old methods has been that copy was so modified and perfected by the engraver as to often reflect more his skill than that of the original artist, and the pupil was in doubt as to the real skill of the original artist.

By our new photographic method of reproduction, the print cannot possibly be otherwise, except in size, than as made by the original artist. It must be a *facsimile* of the original, and the learner will have the satisfaction of knowing that the copy came originally from the pen precisely as he beholds it printed in the book, and that it is therefore practical for him to reproduce the same with a pen. This advantage we believe to be of great importance of consideration from the greater degree of perfection that might result from the old process of engraving. But this is not the only consideration in its favor. The fact that we transfer and print the most elaborate designs, at the same cost as the most simple, has enabled us to multiply and elaborate designs in all the departments of ornamental penmanship to an extent that would utterly appal any engraver were he to attempt their reproduction on stone or metal, while the expense incurred would be sufficiently enormous to deter any publisher from undertaking its publication.

We believe that this work will more fully meet the wants of all classes of penmen than any other book ever published. Indeed, it will be found to be more than a summary of all the works heretofore published pertaining to ornamental penmanship. Copies bound in cloth will be sold at our office for \$3; bound in part leather and gilt, \$7.50; or sent by mail post-paid, to any address, on receipt of price. We are now ready to receive orders, which will be filled in the order of their receipt. The \$5 copy will also be mailed free as a premium to any person who shall send a club of twelve subscribers, including \$12, to the *JOURNAL*. The \$7.50 copy will be mailed on receipt of a club of eighteen subscribers and \$18. All remittances should be by post-office order or by registered letter, and plainly addressed to *THE PENMAN'S ART JOURNAL*, 205 Broadway, New York.

Success in any calling is the result of a man's love of and belief in the work he has undertaken. Earnest and conscientious labor often accomplishes more, in the end, than brilliant genius.

Letter Writing.

To be an accomplished letter writer is a most enviable attainment, and when united with an elegant handwriting, it becomes often the key to success.

To the man of business, it is invaluable. To the young man seeking employment, it is often the ready passport to position and profit.

Although we do not ourselves boast of special accomplishment in that direction, we venture to offer a few suggestions which may be of value to some of our younger and less experienced readers and correspondents.

First of all, have care in selecting materials; see that they are good, and that the paper and envelopes are of the proper relative proportion. If the ordinary sized letter sheet is chosen, the envelopes to accompany it should be certainly less than one-half its length and width. If a note fold longwise to two sides. If a note sheet is to be used, see that its width is slightly less than the length of your envelope, and that its length does not exceed three times the width of the envelope, in order that the paper shall not require more than two folds.

Begin your letter by writing the name of your place and date near the top of the sheet to the right of its center; write the name and proper title of the person addressed a little below the date to the left of the center. Begin your letter without a preamble or apology by announcing with the utmost brevity your business or object; or, if you write in answer to a communication, by an acknowledgment of its receipt, followed with a concise answer and brief statement of any other business or matter concerning which you may wish to write. Write no line or word not strictly important or pertaining to the subject or business about which you write. Close your letter by adding your name and address entire and distinct.

Many of our correspondents are unanswered from their omission to give their post-office address, and not unfrequently their name. Quantities of letters daily go astray and to the dead letter office of writers, some oversight or mistake of the writers, some of which would, with a little more knowledge or care on the part of the writers, have gone promptly to their proper destination. Great care should be taken to superscribe letters legibly and correctly.

We shall endeavor to give more detailed information, with illustrations, upon this subject, in our future issues.

Send Items of Interest.

Penmen throughout the country are requested to forward to the *JOURNAL* such items and thoughts as they may have, which would be of interest or value to the readers of the *JOURNAL*.



L. Asiro is teaching large classes at Northfield, Minn.

S. Preston is teaching a large class at Middletown, N. Y.

Jan. A. Congdon is having good success teaching writing in Maryland.

John R. Scott, one of the most accomplished penmen of the West, is now permanently located at St. Louis, Mo.

Annie E. Hill, teacher of writing at Williston Seminary, Mass., writes a handsome and highly complimentary letter to the *JOURNAL*, which we enclose as evidence also of her skill and good judgment.

G. A. Rathburn, of Omaha (Neb.) Business College, has associated with him one of his former graduates, Will. Sauter. Prof. R. is an energetic manager and a skillful penman, and is enjoying a good degree of success.

Thos. Powers, Fort Wayne Business College, Ind., incloses a specimen of his penmanship, which is correct in form and practical, without evincing an effort for display.

Answers to



F. W. H. W., St. Louis, Mo.—The copies of Gaskell's Complete Compendium, &c., are engraved on stone.

E. H. C., New Orleans, La.—We can supply a few more of all the back numbers of the JOURNAL except No. 1.

E. A. G., Galva, Ill.—P. R. Spencer, sr., was born at Fishkill, N. Y., in the year 1800, and died at his home in Geneva, Ohio, in 1864.

R. M. B., St. Charles, Mich.—Your writing is very creditable for a one out of practice. You evidently have a good movement, and with careful practice and the proper criticism of your writing, you would soon write an excellent hand.

C. D. B., Rochester.—The proper tuition for twenty lessons in writing would vary according to locality, size of class, experience of the teacher, &c., from \$2.50 to \$5. A quite common and reasonable charge is \$3.

E. A. G., Princeton.—The Greek language is written from left to right. The Chinese is written in columns from top to bottom. We should advise the acquisition of a good plain hand before commencing ornamental penmanship.

A. F., Napanea, Ont.—We have not the time to prepare specimens to send by mail. The great labor required for the preparation of copy for our forthcoming work upon ornamental penmanship, the JOURNAL, and other necessary business, taxes our time and energy to the utmost.

R. T. S., Hamilton, O.—You write a very excellent hand; less shade would enable you to write with greater ease and rapidity. You can send the names of subscribers and receive credit upon our books, and when you have sent a sufficient number for the premium you desire, it will be forwarded to your order.

F. B. D., Danville, N. Y.—It is not probably a custom to call a roll in writing classes, yet we think it advisable to do so, from the fact that by so doing a more punctual attendance would be secured, and hence more satisfactory results obtained. It is well to issue tickets of admission to pupils, yet this is not a custom among writing teachers. Your cards and letter are well written. You need to give special attention to the uniformity of your writing; it is your weak point.

G. W. B., St. Charles, Mich.—Your writing is very creditable for one having had no instruction, but it abounds too much in superfluities, and lacks the proper proportions between the capitals and small letters.

J. H. B., Norwich, N. Y.—Ames' Compendium of Ornamental Penmanship will be ready for sale on December 1st. A copy bound in cloth (price \$5) will be given as a premium for twelve subscribers to THE PENMAN'S ART JOURNAL and \$12; in gilt (price \$7.50) will be given for eighteen subscribers and \$18. Every subscriber, whether one of a club or single, will receive a copy of the Williams masterpiece with the first number of JOURNAL sent. You can forward the names of subscribers, with subscription, as fast as secured, and receive the premium when the requisite number of names are received.

Wright's Carmine Ink.

We invite the attention of teachers of book-keeping and others to the advertisement of this deservedly popular ink in another column, having ourselves used it for many years past. We know that where a good ink is desired it will give full satisfaction.



M. E. Bennett, Herreker Center, Pa., sends a skillfully executed piece of off-hand flourishing.

Chas. D. Bigelow, Rochester (N. Y.) Business University, sends attractive specimens of lettering and card writing.

W. W. McClelland, Allegheny (Pa.) Business College, writes a very handsome letter, inclosing some fine specimens of card writing.

R. L. Saum, of the Burlington (Iowa) Business College, incloses specimens of off-hand writing and flourishing, executed in his usual excellent style.

George W. Chambers, Pleasant Unity, Pa., gives evidence of considerable skill in the use of the pen, in a finely written letter, and fine card specimens.

I. C. Mulkins, Evansville, Ind., sends a very attractive design of drawing, flourishing and lettering, which has been accepted for publication in the Compendium.

A. H. Himeson, Potsville, Pa., has forwarded a superior specimen, embracing writing, flourishing and drawing, which has been accepted for publication in the Compendium.

Hector McKay, Jr., Hamber, Ontario, sends a very handsome flourishing and let-

tered design for an album, which we intend to present in some future number of the JOURNAL.

L. Madaras is practicing writing at the Rochester Business University. His letters are among the most attractive we receive, being unexcelled in ease and grace of movement. He also writes a handsome card.

J. Ogile, penman at Moore's Southern Business College, Atlanta, Ga., sends as elegantly written letter, in which are inclosed some beautiful specimens of off-hand flourishing and writing. Mr. C. is one of our most graceful and accomplished writers.

We have received an elegant specimen of flourishing and writing, the joint work of T. J. Bryant, St. Joseph, Mo., and the penman of his college, T. C. Chapman. It does them both great honor as skilful penmen. We shall probably give it a place in the next issue of the JOURNAL.

I. S. Preston, of Brooklyn, has handed us several specimens of off-hand flourishing that are among the most masterly we have received. They consist of several styles of birds, an eagle and swan. They are introduced as a contribution to the compendium for which they have been accepted.

J. M. Crawford, Union Business College, West Unity, Ohio, a recent graduate of Prof. Cowley, of Pittsburgh, Pa., is an accomplished penman, as shown by an elegantly written letter and splendidly flourished swan, which we have recently

received. A copy of the swan is given on another page.

John McCarthy, who is a clerk in the War department at Washington, D. C., and a former pupil of H. O. Spencer, sends an elegantly written letter, inclosing several finely written cards; also sends a photo of an engrossed set of resolutions, which show that the original was a very creditable piece of work.

E. L. Burnett, Elmira, N. Y., incloses a package of ships, giving specimens of writing and flourishing, all well executed, and with more than ordinary facility of movement. He also incloses specimens from his pupils, which are very creditable, especially those by Masters Copenheld and Hubbell.

R. B. Montgomery, penman at Soule's Business College, New Orleans, sends a highly artistic specimen, 18x23 inches in size, entitled, "A Tribute to Platt R. Spencer, Founder of the Spencerian System of Penmanship." It is composed of scolding, lettering, writing and drawing. In the center is a very finely executed portrait of Father Spencer. As a whole, it is a masterly piece of work, and reflects great honor upon its author. The work is forwarded as a contribution to the Compendium, for which it has been accepted.

Persons wishing to get their money's worth in carpets or oil-cloths will realize most fully any reasonable wish by patronizing the Miffitt Carpet Store, 112 Fulton street. We speak from experience.

The specimen of drawing and lettering given upon this page was executed by Mr. Charles Rollinson, who has been an able assistant in our studio during some two years past. He is a skilful and promising young artist, being in his twentieth year. He recently executed a very artistic and beautiful piece, 28x30 inches, containing nine openings for the photographs of his parents and their family, which was a very appropriate present for the occasion of their silver wedding.

Bell's Transparent Teaching Card

Is not only an ingenious novelty, but of real practical aid to the child while learning the first lessons in reading and spelling. Upon the top of a card is printed a letter of the alphabet; at the bottom a name of some familiar animal or object of which the letter is the initial, and for which the letter is said to stand, while the entire central part of the card is apparently blank until it is held to the window or light, when, to the great surprise and delight of the child, a fine picture of the animal or object named appears plainly in the blank space upon the card. No teacher or parent who desires to teach the child his first lessons can afford to do so without the aid of these cards. For terms, &c., see advertisement on another page.

Persons wishing correct, systematic and cheap copies for teaching or practising writing should inclose ten cents to the JOURNAL for a specimen sheet containing a complete series of most perfect and beautiful copy slips.

A Rare and Special Premium

We shall continue to send a copy of the John D. Williams masterpiece, which was fully described in our May issue, to each new subscriber, until further notice. It receives the most flattering praise from all who have seen it.

Professor S. S. Packard: I am sure that whoever possesses this fine work can honestly claim to have the most perfect and elaborate specimen of off-hand flourishing yet produced.

Professor B. F. Kelley says it is a model in all respects to be imitated, but not excelled.

Professor J. H. Linsley: I am astonished that even Williams could have produced anything so near perfection.

The College Tell-Tale: It is the finest piece of lettering and flourishing that Mr. Williams ever did, and is considered by penmen as wholly unexcelled. The reproduction is the finest specimen of photography we have ever seen.

C. H. Wilkins, Manchester, N. H.: "I am delighted with it."

H. K. Hostetter, Sterling, Ill.: "I am highly pleased with it; it should be in the hands of every lover of pen art."

Harkness' Magazine, Wilmington, Del.: "It is a most beautiful specimen of penmanship, delightful to behold."

C. E. Currier, Vandalia, Mich.: "It is a wonder to all."

Not Responsible.

It should be distinctly understood that the editor of the JOURNAL is not to be held as indorsing anything outside of its editorial columns; all communications, not objectional in their character, or devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

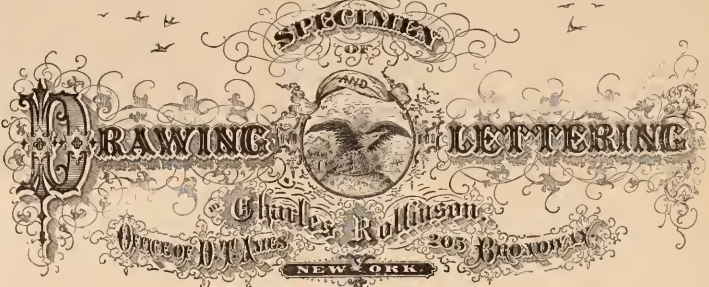
Apology.

We are a few days behind time with the present issue. Our printer has been moving. He makes far promises for the future—therefore please excuse him.

Although the JOURNAL has attained to a large circulation, which is rapidly increasing, yet it is not so large by far as it ought to be, and we earnestly invite every penman and subscriber to consider himself our agent, and exert his influence to extend its circulation. We believe that all penmen and persons interested in penmanship earnestly desire the permanent success of the JOURNAL. Let them bear in mind that it is only through their aid and support it can be secured.

Persons desiring Coughlen's hooks on lettering and flourishing, are requested to send their order direct to the ART JOURNAL. For terms see our penman's supply list. Special rates to the trade.

All the back numbers of the JOURNAL except No. 1, can be supplied to a few more subscribers.



Copy Slips for Courses of Writing Lessons.

Our experience in teaching writing has been, that the best method was to use copies carefully prepared upon movable slips of paper, so as to enable the pupil not only to keep his copy in close proximity to his pen while writing, but to conceal his own lines of practice from view by placing the slip over them. He thus avoids the almost universal evil with pupils of having a stationary copy, of soon losing sight of it altogether, and simply following the lines written, nearer the pen, by themselves.

The writing of such copy slips for the use of large classes involves much time and labor. We have therefore arranged a set of copies especially adapted for the use of teachers giving courses of lessons, which have been carefully and excellently engraved by Mr. James McLees, and can be supplied at a price so low that all teachers who approve of their style and plan can certainly afford their use. We believe that short exercises for each lesson, carefully analyzed and explained by the teacher at the black-board, while the writing of each pupil is skillfully critiqued during the recitation of groups, is much preferable to full line copies. By thus dwelling specially upon a few letters, the skillful teacher is enabled to impress much more indelibly upon the minds of his pupils the correct forms of letters, while the pupil, by such practice, acquires much greater and more permanent skill in their execution.

We believe also, that letters should be taught in classes or groups, embracing those which are most similar to each other in form and construction, as, for instance, beginning with the first principal letter. Having analyzed and practiced for a season upon the principle, we add the necessary line to convert it into an *A*, after properly practicing them, we add another line and change it into an *N*, this into an *M*. These letters constitute one class or group, which may be called group one.

We then add to the stem a top and convert it into a *T*, which we simply cross for an *F*. In this manner we go through the alphabet, constraining the letters in the simplest and most practical manner possible, and by methods so ingenious and striking as to leave a strong and lasting impression upon the mind of the learner.

It is to meet this view and plan of teaching that we have arranged our course of copies preceding the series, with a few appropriate exercises for movements, the principles, and three pronouns, each embracing the letters formed from a principle. We present as copy number one an exercise beginning with the capital *A*, followed by one beginning with *N*, that by *M*, &c., through the alphabet, thus presenting the letters in several groups which are most similar in form and method of construction. Each exercise is unnumbered in the order in which it should be practiced, the numerals having constituted a part of the copy for practice.

The entire course of slips are arranged in two series each, numbered from one to twenty, the first of which, or group series, is designed to be written down the page in columns, occupying one-fourth of the width of a page of foolscap paper.

In the second series the slips are arranged in half line copies, in alphabetical order. The two series may be used together for a single course of twenty lessons, or separately for a longer or second course. If used together, the slips of the first series should be used for the first half of a lesson, and the corresponding number of the second series for the latter half of the lesson. Where the time allowed for practice does not exceed one hour or three-fourths of an hour, we should advise using only one slip for a lesson; or even to produce only one writing academy and commercial colleges having teachers sufficiently skillful to maintain the interest and secure

faithful practice throughout a lesson, we believe a single slip will be much the most fruitful of good results. The more skillful and thorough the teacher, the more limited will be the extent and variety of practices for each lesson. Not how much, but how well will be his motto.

These copies are printed in sheets convenient for cutting into slips for the use of classes. Specimen sheets, embracing both series, sent to any address on receipt of ten cents. For further terms, see list of penman's supplies in another column.

A set of these slips will be of great aid to any person endeavoring to improve their writing without the aid of a teacher.

Book-keeping.

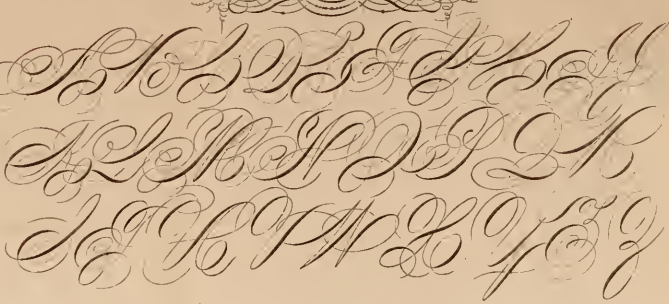
In the methods of instruction in all branches of learning there is observable at the present day a wide improvement. The farmer no longer turns the same furrow in the ground that his ancestors did; he turns a much broader, deeper and smoother one. So the progressive instructor is not content to place the seeds of knowledge in the minds of his pupils in the same way that his forefathers did. He is ever seeking to make improvements, to lead the youthful mind along new and broader and clearer lines of thought, to simplify truths and processes, and to adopt such classification in every department of knowledge as shall best guide the student in his study and investigations.

We have been led to make the above remarks by our examination of a recently published "Manual of Rules and Definitions for use in Double-Entry Book-keeping," by Mr. H. C. Wright, of Brooklyn. In this valuable work Mr. Wright has taken a new step in teaching this branch of commercial education, which is a step towards simplicity and ease of acquisition.

The change is in the manner of classifying accounts. He discards entirely the use of representative terms for classification, holding that these are irrational in themselves, and that they can be replaced by a better method.

The practical accountant looks for two results—losses and gains, and resources and liabilities. All accounts representing gains and losses are of the same nature, and so Mr. Wright puts these under one head, which he calls Class I. Likewise, accounts showing resources and liabilities are of the same nature, and he puts these under another head, which he calls Class II. He then instructs his pupils fully as to the nature of each account in the ledger, explaining what it is debited for, and what it is credited for, and what the balance must necessarily show. This done, the student is directed to balance all accounts belonging to Class I into loss and gain account, and all accounts belonging to Class II into "balance account," when the business and the accounts that produced them, and the other the resources and liabilities, and their kind.

Italian Capitals



The chief reason of adopting these names of Class I and Class II is that by their use no confusion need arise in the mind of the learner from a variety of nomenclature, which necessarily follows any classification based on representative names.

The 8th and 9th pages of the Manual are devoted to the method of taking a trial balance and closing the ledger. These contain the most concise and explicit instructions on these points that we have ever seen. It is well impossible for a student to go astray while following these instructions. But it is not the student alone who will be benefited by these directions. The assistant book-keeper or the young accountant will find in them the needed guidance that will carry him safely through the long-dreaded work of closing the ledger.

In another column will be found a letter from Mr. Wright, taking us to task for calling public attention to his Manual, which he intended, he says, for his own school. He may blame us still more for this article.

If Mr. Wright will keep contentedly along in the beaten track, and not give to his pupils or the world any thing new, we will promise not to bring him again before our readers.

Writing and Writing Materials.

Pictures were undoubtedly the first essay toward writing. The most ancient remains of writing which have been transmitted to us are upon hard substances, such as stone and metals. Althohe is said to have written the history of the Egyptians, and to have been the author of hieroglyphics 2112 B. C. Writing was practiced by the Phoenicians as early as 1494 B. C., and subsequently introduced by them into Greece.

Papyrus, a species of reed, was used to write upon in Egypt and India until about 190 B. C., at which period parchment was extensively used.

Paper was invented in China 170 B. C., and was first made in England about 1590, A. D. The first paper mill erected in England for its manufacture was in the year 1807. Previously it was made by hand, which was a slow and tedious process.

The ancient black inks were made of soot and ivory black. Vitruvius and Pliny mention lamp-black. Red ink was made from vermilion and various kinds of gum. Indian ink was used in China and early imported into Europe, and is composed of fine black and animal glue. The pen or instrument used for writing was, upon stone or metallic plates, fine pointed steel graters, which were referred to by Job in speaking of an "iron pen." For the waxen tablets of the ancients a metallic stylus was used, one end of which was sharpened for marking, and the other was flattened for erasing or smoothing the wax. Pens of reeds also were made at a very early period to write with fluid ink upon papyrus. The reed used for this purpose were small and hard,

about the size of a swan's quill. It was found in Egypt and Armenia.

With the introduction of paper and the finer materials upon which to write, finer points were desired, when the quills of the goose and swan were used. Subsequently, in the year 1805, Mr. Wiss, an Englishman, began the manufacture of pens from steel. In 1822, the celebrated steel pen manufacturer, Joseph Gillott, began the manufacture of steel pens. It is said that there are now annually manufactured in Birmingham, England, 1,000,000 steel pens.

Within a few years several steel pen factories have been established in the United States, which are attaining to celebrity for the quantity and excellent quality of their pens, foremost among which is that of the Messrs. Esterbrook, whose extensive works established at Camden, N. J., near Philadelphia, in 1858, now give employment to about three hundred hands, and manufacture immense quantities and a great variety of pens, graded from very fine to very coarse, thus adapting them to the varied demands of the public.

Pens are also extensively made from gold, and to give them durability they are pointed with a very hard metallic substance called iridium, sometimes falsely called diamond. Gold possesses a very great advantage over steel by being unaffected by the acids composing the ink which very soon destroy a steel pen. Steel pens are, however, almost exclusively used among school and professional writers, and largely in the office and counting-room.

Obituary.

Prof. David Stanton, who has for many years been a prominent pen artist in New York, died on the 7th day of October, at his residence in St. Marks Place, of apoplexy. He was in the 46th year of his age. For several years past, Prof. Stanton devoted his time almost exclusively to the engrossing of resolutions, memorials, &c. We believe he continued teaching to some extent in private schools until the time of his death. Prof. Stanton was a very skillful artist, and worked with unusual facility. In his chosen department he had few equals.

Old Fashion Round Hand.

Geo. Stimpson, Jr., the veteran round hand writer and famous expert on hand-writing, will treat the readers of the JOURNAL to a specimen of his skill by writing upon the wrappers of the present issue.

J. W. H. Wesselahan, of St. Louis, Mo., whose fine specimens of penmanship attracted so much attention in the hall of the Art Gallery at the Centennial, contemplated disposing of his Centennial exhibit, together with six other cases of his work, by a grand raffle. This would present a fine opportunity for lovers of the art to secure some fine specimens of penmanship.

The Italian alphabet given on this page is copied from the Williams & Packard Gms. and is a fac-simile from John D. Williams' flourishing.

Penniman's Penmanship Journal

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

EXECUTED WITH A PEN BY D. AMES.

Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor,
205 Broadway.

NEW YORK, DECEMBER, 1877.

VOL. I. NO. 9

The Gift of Grace.

BY PAUL PATTON.

Some men have an inborn grace, which finds expression in whatever branch of industry they may have chosen for the best efforts of their lives. There are graceful authors, graceful orators, statesmen, lecturers, editors, teachers: grace is found, too, in the humblest walks of life; in the artisan's shop, behind the clerk's counter; at the bench, in the field—anywhere, no matter how lowly the spot, you can find evidences of the presence of this sweet spirit of grace.

A man in whose being is this rare inspiration is bound to be successful. There is a vast amount of genius in moulding heterogeneous elements and events, of which the every-day life is full, into beautiful and enduring forms. The poet's genius is largely the genius of grace. He clothes prosaic thoughts and events in the magic robes of song, and puts a sweetness into them men never dreamed was there. In a thousand ways the gift of grace enables men to improve their lives upon the bright pages of history and humanity; but in no other way, I think, does it find so full and perfect expression as in the art of the penman. Here, indeed, the key-word to success is "grace"—grace in the soul, the heart, the eye, the hand; grace expressed, grace suppressed; grace, again full of boldness, now of chastity; flowing, steadily beautiful, discreetly, gracefully, provocative grace—Where, in all the catalogue of the arts, can you find so many exquisite forms, whose every line is grace?

It seems to be the general opinion that all one needs, in order to become an elegant penman, is *practice*. Now, I would by no means disparage so noble and honest a gift as that of perseverance; and yet I do assert that, just as in music, one cannot become a master of the art of penmanship without some natural talent. Take a young man who has a fine sense of the proportions of things, who appreciates symmetry when he sees it, and yet him to work, with good pen and ink, on smooth, marbled paper, with no teacher save his own sense of the beautiful in all art; and then, after one month's practice, compare his execution with that of another young man who has had the best of teaching, and has practiced with the utmost assiduity for the same length of time, and yet in whose heart there is no chord responsive to the harmony of blending-line upon fine, curving paper, note upon note of change, melody and the contrast will be very suggestive. The penman, in order to deserve his name, must possess, at least in some degree, the gift of grace. This is no supposition or fine theory. Look at our leading penmen. Do they not make those *rolls* as in their work, who understand "the poetry of motion," and whose good taste and proficiency in their own art is equalled by their appreciation for and delight in other arts? There are hands, I know, which love the pen as well as the flute, the viola or the harp, and they manipulate their beloved instrument as cunningly and as soulfully. There is really no estrangement between

all these beautiful arts—like the Muses of old, they go hand in hand; and there is one spirit which breathes through them all. Genius lies not in the hand nor in the eye, but in the *soul*.

Success and Failure in Penmanship.

NO. VI.

BY PROF. H. BURGESS, JOLIET, ILL.

If anything was wanted, more than the everyday experience of our teachers of penmanship, to verify the fact, that the United States of America is sorely in need of at least ten times the number of competent, able, well paid, well educated teachers of penmanship, a few years travel in any of our States will have a tendency to help his nobelief most amazingly as to the actual fact in the premises. The five years spent as a traveling teacher of penmanship gave me an experience that was worth thousands of dollars, and the opportunities that I had for a thorough study of human nature were not to be surpassed. And never was I more thoroughly impressed with that old but true maxim, "*The proper study of mankind is man.*"

Horace Greeley once became very indignant at the way the majority had voted on a certain election, and declared in the *Tribune*, that the majority of the people were a pack of ignoramuses, or voting cattle. I have many times been most forcibly reminded of the saying, when I have noticed what a painful lack of appreciation there was in many places to the art of penmanship. While getting up a class in New-Haven, in Central New York, in March, 1867, as I was canvassing the village, was then the usual custom, I called at a house of one of the most aristocratic and wealthiest citizens, who had four highly educated daughters, who I was informed had just graduated with distinguished honors at a fashionable female seminary. When approached upon the subject of penmanship I was met by the most haughty, scornful, contemptuous snarl that has ever been my lot to witness. I became somewhat indignant at such treatment. I determined to make an argument upon the subject, and upon presenting the matter in a gentlemanly manner, they became somewhat interested; and as it was invariably my custom to take a specimen of accomplished writers, whether male or female, I after some persuasion secured a specimen from each of them, which upon comparing with some specimens that I had in my possession of ladies in a former place with whom they happened to be acquainted, made a most pitiful appearance. Nothing could have worked such an utter and almost miraculous change, and a spirit of envy seemed to at once fill the minds of them all, for so very poor did their writings appear when compared with the others, they were very much ashamed at their presumption, and they then and there declared that it would come to the house and give lessons, that they would gladly pay me for the trouble. The father, who was a practical man, at that moment came in, was also very anxious to have me

teach them, so I made arrangements to do so, which I did for the next four weeks during two hours of each day. Their influence of course had much to do with securing me a fine class during the evening session, but if any one would have told me after the first withering rebuke, that these young ladies were to be my warmest supporters, I would have considered him a fit subject for a madhouse. Tact and talent undoubtedly has much to do with the successful teaching of penmanship, as well as anything else, and I have found that good grit has very much to do with it also. Another very necessary aid to getting up a class is a thorough personal canvass. Among the most successful traveling teachers of penmanship in the West is Mr. Thos. E. Hill, of Aurora, Ill., author of Hill's manuals, which is undoubtedly the finest work of the kind ever published in America. Mr. Hill regards a thorough personal canvass indispensable. There is also a latent disposition ready to make itself manifest on proper occasions possessed by some penmen which is a power behind the throne, as it were, which is a powerful element of success.

The little word *it* I have found to be the most ponderous and worst hindrance to the successful studying of a class than any other word in the language. "If," as said as fine a penman as I ever knew, "I can secure a certain number of pupils, I will attend" is generally the response and results in failure; but if the teacher, after he has secured a room, goes to work with the right kind of energy and convinces the people there is to be a school, no *it* nor *ands* about it, he will generally succeed.

No Excellence without Labor.

There is, perhaps, no general principle more fully established than this—that there is no excellence without labor; nothing great or noble has ever been established without hard, persevering labor; no great enterprises have ever been carried out without labor. How did Alexander become one of the greatest warriors of antiquity, the conqueror of all the then known world, who wept when there were no more worlds to conquer? How did Caesar extend his conquests until he made Rome the mistress of the world? How did Napoleon—at the mention of whose name the heart of the Frenchman even now shivers with feeling, and his eye kindles with emotion—starting in life with no friend but his sword, fight his way upward until he became Emperor of France? How did he, at the head of his army, go forth to conquer and astonish the world by the number and greatness of his victories, and make Europe tremble at his progress? How did these men accomplish so much? They were ambitious, they wished to achieve for themselves a name as great as military chieftains, and in the pursuit of this object they spared no labor, they underwent hardships and privations; in short, they sacrificed everything at the shrine of their ideal—ambition.

Napoleon, when about to lead his army

over the Alps, said to the engineer who had been sent forward to ascertain the possibility of the undertaking—

"Is it practicable?"
"It is barely possible," was the reply.
"Let us set forward, then," said Napoleon.

They did set forward, and that extraordinary undertaking, which won the admiration of the world, was successfully accomplished. This short conversation furnishes an index of Napoleon's character. It discloses the secret of his success, his indomitable energy and perseverance in whatever he chose to undertake.

With regard to intellectual greatness, it is especially true that there is "no excellence without labor." No man ever rose from a humble position in life to that of a distinguished scholar or great man, great in the true sense of the word, without much labor. All the great men that have ever lived, men of learning and disciplined minds, became great by their own exertions. They did not hesitate to make sacrifices, undergo hardships, to expose themselves to persecution and ridicule in the pursuit of knowledge. They felt that knowledge was a priceless gem, an immortal prize for which they were seeking, which one would not desert them at death, but which, if rightly used, would conduct them to happier worlds above; and in the pursuit of this object, they scorned whatever had a tendency to divert their attention from this, their beloved pursuit. These great men frequently met with ridicule and persecution. Their motives and conduct were not understood and appreciated by the men of their age. It remained for after generations to honor and immortalize their names, and reap the reward of their labors. To them we are indebted for all the great discoveries and inventions that have benefited mankind, and for whatever civilization and refinement we now possess.

Numerous instances might be given to show that there is no intellectual greatness without labor. Newton, the great philosopher, when asked how he had succeeded in making so many important discoveries, replied—"By thinking." By profound study and thought this great man succeeded in tracing from the trifling occurrence of an apple falling from a tree, the laws which govern the motions of the heavenly bodies. By observation and study Columbus became convinced of the global shape of the earth, and, sailing westward, discovered a new world. Franklin, after much observation and study, succeeded in establishing the identity of lightning and electricity, proving that lightning is only electricity on a large scale, thus adding to his fame as a statesman that of a philosopher. What difficulties and hardships did the late Dr. Kane pass through in acquiring the admiration and renown everywhere so deservedly paid to his name. Trained in childhood of a feeble constitution, he overcame, as it were, by the strong power of his will, his natural disposition to disease, passed through a seven years' course of study, and at an early age adorned with high honor as Doctor

of the JOURNAL proves that they are able and will sustain such a paper. The permanence and a degree of success is certainly assured to the JOURNAL, yet no penman can fail to perceive that the degree of its attractiveness and excellence must be largely measured by their own liberality and efforts in its behalf. Let each bear accordingly; by a slight effort each might secure a few additional subscribers, the aggregate of which would be strongly felt by the JOURNAL, and abundantly repaid in a more attractive and better paper. Every teacher and pupil as well as admirer of skillful penmanship in America, ought to be a subscriber and worker for the JOURNAL; were this the fact they could safely rely upon receiving a Penman's Paper which would certainly be an honor to their profession.



MANCHESTER, N. H., Nov. 10, 1877.

Friend Ames: The November number of your excellent monthly has just come to hand, and I have said a word for it in the forthcoming issue of the *Hornet*. The variety of excellent *fac-similes* of penwork you are giving, as well as of its reading matter, makes it, in my opinion, superior to any of its predecessors.

The *Penman's Gazette*, although, as most will acknowledge, the best of its class during its publication, did not so fully meet the wants of penmen as the JOURNAL. Being so far from our engravers was a great disadvantage. To that, as in other things, you have the best facilities at your own doors; such work can be prepared under your own eyes and direction, at a considerable saving too of trouble, time and expense. The literary character also of the paper is good, a very important feature. To the contributors much is due for their practical and very readable articles on penmanship and teaching.

When penmen appreciate, as they should, the importance of a penman's paper, the inducement for their profession, they will do still more to aid you in making it take rank with the leading class periodicals of the day. The profession of penmanship is becoming a numerous one; few men are entering it every year, most of them fresh from the business colleges, some with but little real preparation for the work. To such, a penman's paper is worth many times its cost. It furnishes a fund of information obtainable in no other way. The older men are the first to acknowledge the necessity of such a journal, and if it is indispensable to them, how much more so it must be to the inexperienced. Still they are the last to subscribe!

I am sure that you, penman, old or young, veterans in the professions, or beginners, can read the JOURNAL without deriving great benefit and satisfaction from it. If every subscriber would exert himself a little to secure one or two more subscribers, it would be of more material advantage than all the "good words" unaccompanied with such assistance. I shall take pleasure in recommending it to all interested in beautiful penmanship, and will render you such other aid as I can command.

Yours very truly,

G. A. GASKELL.

NOTTLE'S COMMERCIAL COLLEGE,
NEW ORLEANS, LA., Nov. 22, 1877.

Prof. D. T. Ames, New York:

DEAR SIR: You will please find inclosed (in another envelope) P. O. order for twenty-one dollars, for which send the JOURNAL for our year, beginning with Nov. 8, to the persons designated on accompanying page.

Yours truly,

J. B. CENDISH.

KEystone BUSINESS COLLEGE,
LANCASTER, PA., Nov. 30, 1877.

Prof. D. T. Ames:

DEAR SIR: Inclosed find \$20 per P. O. order, and a list of the names of twenty subscribers (students of the above college) to the PENMAN'S ART JOURNAL. The JOURNAL is being recommended to our students as "what is good for the teacher is good for the pupil." The students of this college have unbounded confidence in their teachers, who are careful to preserve that confidence in the fulfillment of every obligation toward them, and notwithstanding their knowledge of the collapse of nearly every other journal similarly devoted to the teaching of the art, they accept our advice and subscribe to the ART JOURNAL, feeling assured that themselves as well as their teachers will be greatly benefited by its perusal, knowing that to its columns are contributed the best thoughts on the subject of penmanship and book-keeping, by master penmen and thorough accountants. I have in my possession several different publications on the subject of penmanship, but I find that the ART JOURNAL far exceeds the best of them as a luminous teacher of the subject, as well as a most delightful entertainer. I am convinced of its merits from the few numbers that I have read. I hope that its continued publication will redound to the glory of the profession, it represents, as well as to the honor and benefit, pecuniary.

requested I should become a subscriber of the PENMAN'S JOURNAL. From his representation of it, I knew it must be the paper I so long had wanted. Since the receipt of the first number I have intended to write you of the entire satisfaction it gives. As an instructor to the profession of penmanship it has no equal; and to the learner is second to none; even to me in my business (book-keeper) I find it a never failing spring, obtaining from it a vast amount of useful information. The lectures and private essays are full of interest, and are self-evident facts of the strong support given it by able writers.

Very truly yours,

S. M. CARSON.

SPRINGFIELD, Ohio, Nov. 19, 1877.

Prof. D. T. Ames, 205 Broadway, N. Y.

DEAR SIR: In the last issue of THE PENMAN'S ART JOURNAL, I noticed an article on "Life Scholarships in Commercial Colleges." I, like others, who my Business College was first established, issued scholarships for an unlimited time, because it was customary, but I abandoned the custom years ago, for I distinctly saw that it was detrimental to both teacher and pupil; and I sincerely hope that all business colleges will abandon the pernicious and unbusinesslike custom.

Yours truly,

J. W. VAN SICKLEN, A. M. M. D.

On this page we give a specimen of off-hand flourishing executed by I. S. Preston of Brooklyn.



Business College Items.

E. S. Blackman has purchased the business college at Lancaster, Pa., Prof. Robinson retiring on account of failing health.

M. E. Dieffenbarger, formerly at the Allegheny, Pa., business college, is now at the Chittenden Business College, Philadelphia.

Prof. A. W. Madison, recently connected with the Syracuse Business College, has established a business training school at Ithaca, N. Y.

C. H. Wright, of the Williamsburgh, N. Y., Commercial College, has removed to the commodious rooms formerly occupied by Carpenter's Business College, Mr. Carpenter having retired from business.

The Gen City Business College, Quincy, Ill., conducted by D. L. Musselman, has recently connected with a boarding department, in which students are furnished with good board and lodging for \$11 per month. The college is very prosperous, as it deserves to be.

Delbair's Commercial College, located at 1193 Broadway, is one of the oldest, if not the oldest, in the United States. Mr. Thomas P. Delbair has grown venerable in the business; he is a courteous and pleasant gentleman, and has enjoyed a long period of continued and well deserved success in his college.



Prof. S. S. Packard has just returned from a two weeks' trip South for pleasure and health.

A few days since we received a pleasant call from W. H. Sadler, the accomplished president of the B. and S. Business College, Baltimore, Md. He looked happy and said he was prosperous.

Cleghorn, president of the B. and S. Business College, Brooklyn, recently paid us a visit. Mr. C. is one of the strong, conciliatory and worthy conductors of business colleges, and is meeting with well deserved success.

M. D. L. Hayes, whom many of our readers will remember as the always courteous, gentlemanly and enthusiastic agent for "The Spectator," at the house of Iverson, Blakeman & Taylor, on Grand street, is now engaged in the life insurance business in Rochester, N. Y.

A. W. Madison, A. M., L.L.B., has recently opened a business training school at Ithaca, N. Y. Prof. Madison has had extensive experience in teaching writing and other branches pertaining to the usual business college course. From a long and intimate acquaintance with him we com-

mended him as an earnest, faithful, and successful teacher, well deserving of success.

Mr. T. W. Rhines, a popular young man and an excellent penman, is the employ of Messrs. Bigelow, Calk & Peck, 150 Broadway, New York, is teaching penmanship in Wright's evening school, Brooklyn.

Answers to



C. W. R., Marysville, Ohio.—Your cards are well written. Your writing seems to lack uniformity. The capitals are out of proportion to the other letters.

J. P. C., Sandy Hill, N. Y.—Our opinion of the oblique pen or holder is given below. Congdon's book on lettering has a good alphabet for marking; for terms see our list.

A. S. O., Grass Lake, Mich.—As a rule we do not think well of oblique pens, yet for persons who find it difficult or impractical to hold their hand over to these efficiently to bring the nibs of the pen flat upon the paper, the oblique pen or holder will give essential aid.

J. A. W. Walpole, N. H.—It would be difficult to describe to you the proper position of the pen and hand for off-hand flourishing without the aid of a cut, which we shall soon give in the *JOURNAL*.

F. M. S., South Champion, N. Y.—Your movement seems to be right, but you need much more practice to enable you to give greater precision and symmetry to your writing. We advise you to use the muscular or fore-arm movement for making capitals in the body of writing.

W. C. S., Troy, N. Y.—We have found that applying to the surface of parchment fine French whiting or crayon, and rubbed thoroughly with a piece of chamois skin, greatly improves it for receiving ink. If any one knows of anything better will they please let us the favor to make it known through the columns of the *JOURNAL*.

H. I. S., Sheffield, Ct.—We have seen successful teachers of writing who wrote no better than you do; quite as much depended upon your knowledge of the theory of writing and power to explain, properly criticize, and correct the faults of your pupils, as your ability to write a good copy. Our copy slips and this journal will aid you both in practice and teaching writing.

E. A. G., Princeville, Ill.—The price of a single copy of the *JOURNAL* is in vogue. Gold pens are not commonly used among penmen for copy writing, though often to advantage for flourishing and business writing; we use gold pens for quite a proportion of our work. It is certainly desirable to maintain as nearly as is practical an erect position while writing, and especially care taken when inclining the body to do so from the hips, and to avoid bending the back.

E. C. B., North Grantham, N. H.—The wages paid to policy clerks and copyists by insurance companies at various places, according to circumstances, from \$3 per week to \$1,500 per annum. In the absence of the personal influence of friends, the best method to secure such a position would be by a written application, giving specimens of writing, stating other qualifications, &c., though at the present time we would not consider your prospects for success very encouraging.



J. M. Crawford, Bryan, Ohio, incloses some very fine specimens of fancy cursive writing with colored ink.

B. P. Robinson, Clarksburg, W. Va., sends a very creditable specimen of a four-pointed bird; also writes a very graceful letter, and cards.

Mr. E. Blackman, Worcester, Mass., sends a very skillfully executed piece of flourishing, which has been accepted for the *Compendium*.

J. T. Kraus, principal of Business Institute at Easton, Pa., incloses a perfect little gem of flourishing. Hope to serve up something from his pen soon.

A. P. Root, teacher of writing in the Public School, Cleveland, Ohio, sends an elegant letter, and incloses some of the finest specimens of cursive writing we have ever examined.

J. W. H. Wiesenthal, St. Louis, Mo., forwards an extensive variety of his peculiar, though matchless, writing. For freedom and rapidity of execution and elegance of style, Mr. W. has few equals and no superiors.

H. L. Musselman, Principal of the Gem City Business College, Quincy, Ill., sends two lithographic copies of his elegant flourishing and writing. He also promises a cutting file for the January number of the *JOURNAL*.



The best method of making the Old English letters given above, is to use, first, a broad-pointed pen, either quill, steel or gold, and then add the spurs and trim the letters with a fine steel pen. India ink is much the best for all classes of lettering; it flows smoother, and does not, like strong chemical ink, leave a ragged edge, or disturb the fiber of the paper.

Chas. D. Bigelow, Springfield, N. Y., sends an original design of flourished bird, with scrolling, which is finely executed with white ink upon a black card. We may be able to present it in some future number of the *JOURNAL*.

W. J. Todd, Wallingford, Conn., incloses several attractive card specimens. Mr. T. has recently taken a course of instruction at the Yale Business College, New Haven, Conn. His writing does honor alike to himself and his instructors.

E. M. Huntington, formerly with Hioman, at Pottsville, Pa., now teaching writing in Worcester's B. and S. Business College, Providence, R. I., incloses two very gracefully executed specimens of flourishing, in the form of a bird and a swan.

Stephen Howland, of the Spencerian Business College, writes one of the most elegant letters we have received, in which he incloses several very perfect and beautiful specimens of copy writing. Mr. H. is evidently one of our best writers.

J. B. Candiff, president of Soule's Commercial College, New Orleans, La., sends an excellently written letter, in which he incloses eight specimens of writing from his present class of students, which, for uniform excellence, we have rarely seen equaled. They reflect great credit upon both pupils and instructor.

H. W. Taft, penman of the Bryant & Stratton Business College, St. Louis, Mo., sends a series of ten photographic copies, each size, of his writing, drawing, lettering and flourishing. They indicate a high degree of proficiency in each of these several departments of penmanship. Mr. Taft is evidently among the finest penmen of the West.

Jos. Foeller, Jr., Ashland, Pa., sends an attractive specimen of lettering and scrolling, designed as a Christmas greeting to the readers of the *JOURNAL*; but, like nearly all the specimens forwarded to the *JOURNAL*, the ink is too pale to admit of being photo-engraved; hence be, with many other senders, will be disappointed, and our readers fail to see an ch interesting and beautiful work which we should be pleased to present. Moral: use black ink.

Bryant's Common School Book-keeping

We have before us a copy of the above named work, upon single and double entry book-keeping, and which is advertised in another column. A complete examination of the same convinces us that it is a most excellent work, peculiarly adapted for use in schools and academies, from its simplicity, conciseness, yet clear and full presentation of the science of accounts. We see nothing to add, nothing to be omitted; it must be a success.

Not Responsible.

It should be distinctly understood that the editor of the *JOURNAL*, is not to be held as endorsing anything outside of its editorial column; all communications, not objectional in their character, or devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Practical Lessons in Writing.

No. 1.

In beginning to practice or learn to write, the first thing to be considered is position—first, of the body at the desk; secondly, the relative position of the book or paper; thirdly, that of the hand and manner of holding the pen.

The position we would advocate at the table or desk would vary according to the size and form of the desk, and the magnitude, form and character of the writing to be executed. In school or class-rooms, where the desk is sloping and narrow, we think an erect position with the right-side to the desk should be maintained, thus:



RIGHT POSITION.—In accordance with the cut, turn the right side near to the desk but not in contact with it.

Keep the body erect, the feet level on the floor. Place the right arm parallel to the edge of the desk, resting on the muscles just forward of the elbow, and rest the hand on the nails of the third and fourth fingers, not permitting the wrist to touch the paper. Let the left hand be at angles to the right and rest on the book, keeping the book parallel to the side of the desk.

In commercial colleges and writing academies, where the table or desk is more spacious, and especially in the study and practice of book-keeping where the books are often large and numerous, also by artists and penmen working upon large

pieces of work, the front position will be found the best, thus:



In this position the same relative position of hand, pen, and paper should be maintained as described in the former one.

Some authors and teachers have also advocated a position of presenting the left side to the desk, in favor of which we have nothing to offer, we believe either of those above described entirely preferable, yet the position at the desk is of much less importance than that the proper relative positions should be sustained and observed.



PENHOLDING.—Take the pen between the first and second fingers and thumb, letting it cross the fore-finger just forward of the knuckle (a) and the second finger at the root of the nail (b) of so much from the pen's point. Bring the point (c) squarely to the paper and let the tip of the holder (d) point toward the right shoulder.

The thumb should be bent outward at the first joint, and (e) touch the holder opposite the first joint of the forefinger.

The first and second fingers should touch each other as far as the first joint of the first finger; the third and fourth must be slightly curved and separate from the others at the middle joint, and rest upon the paper at the tips of the nails. The wrist must always be elevated a little above the desk.

Finger Movement in the combined action of the first and second fingers and thumb. Fore-Arm Movement is the action of the fore-arm sliding the hand on the nails of the third and fourth fingers.

Combined Movement is that which is most

used in *business penmanship*. It is a union of the fore-arm with the finger movement. By its use the great facility and rapidity are acquired in the formation of capitals and small letters of ordinary size.

Whole-Arm Movement. In the action of the whole arm from the shoulder, with the elbow slightly raised, and the hand sliding on the nails of the third and fourth fingers.

FORMATION OF LETTERS.

Main Stem. A straight line slanting to the right of the vertical, forming an angle of 52° with the horizontal, gives the *main stem* (M. S.) for all written letters.

Connective Lines. Curves which connect straight lines in small letters, in a medium style of writing, are usually made on an angle of 30°. This is called the *connective stem* (C. S.). See diagram.

Base Line. The horizontal line on which the writing rests is called the *base line*.

Head Line. The horizontal line to which the short letters extend is called the *head line*.

Top Line. The horizontal line to which the loop and capital letters extend is called the *top line*.

A Space in Height is the height of small *i*.

A Space in Width is the width of small *u*.

The distance between the small letters is 14 spaces, measured at head line, except in the *a, d, g, and y*. The top of the pointed oval in these letters should be two spaces to the right of a preceding letter.

Connecting Lines. Curves which connect small letters, short curves connect as connecting links between the principles. These curves we call *turns*. When one appears at the top of a letter, it is called an *upper turn*; when at the base, it is called a *lower turn*.

(To be continued.)

NOTE.—Lesson No. 2 will commence by giving most perfect copies of the seven principles, from which we shall find that and subsequent lessons analyze and construct all the letters of the alphabet, giving a perfect copy of each, the copy for which have been kindly loaned to us by Messrs. Iveson, Blakeman, & Taylor, publishers of the *Specimen Copy Books*, by whom they are copyrighted.

What Everybody Wants.

On receipt of prices answered, I will send, post-paid, copies of any of the following penmanship specimens, as named the most perfect and the specimens of penmanship ever published. The *Complete Picture of Progress*, 20 pages, 10 cents.

The *Lost's Copy*, 20 pages, 10 cents.

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100 Beautiful School Cards, 10 designs, 50 cents.

DANIEL T. AMES, Artist Penman and Publisher, 265 Broadway, N. Y.

The following are a few of the many flattering testimonials awarded by eminent men and the press to the *Complete Picture of Progress* and other works of art published by me.

"A Continental artist illustrating the course of penmanship, and should have a place in every penman's library."—*Edw. A. Dix*.

"It is ingenious and skillful."—*Rev. Edward Eggleston*.

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"One of our pictures is among the wonders of art."—*Hon. Thomas G. Brantlett*, ex-Governor of Kentucky.

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"They are a masterpiece of penmanship, and a masterpiece of art."—*Hon. A. C. Felt*, ex-Governor of New Hampshire.

"They are, beyond a question, the most remarkable penmanship which have ever yet been produced."—*Boston Daily Post*.

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D. T. AMES, Editor and Proprietor,
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NEW YORK, JANUARY, 1878.

VOL. I. NO. 10.

The Power of the Pen.

BY PROF. M. BUNNEL, JR., LL.D.

Van Commen, with his busy bow of steel,
Owens to the sword less homage than the pen.

That the pen is mightier than the sword is a well-known aphorism. Just how to make it the most potent, and far-reaching in its influence; just how to use it to the greatest advantage, is a question for the statesman, the secular, and, indeed, every body who would be anything in this busy working world of ours.

"Sho!ners," said Sir Thomas Browne, "are men of peace. They carry no arms, but their tongues are sharper than Acton's razors. Their pens carry farther and make a louder report than thunder. I had rather stand the shock of a basilisk than the fury of a merciless pen." The trenchant pen of our great authors is a power in the hand that often makes the rulers quail with fear. What was the most powerful element to arouse the people and keep up their drooping spirits during our last terrible civil war? It was this pen, the hands of a few of our leading journalists, whose thrilling articles instilled hope, faith and courage into the hearts of the people, and inspired in them an indomitable purpose to do or die, if need be, for the preservation of the nation's life.

To be a forcible writer or speaker use simple, plain words, which have far more force than far-fetched, high-down quotations.

Never be grandiloquent when you want to drive home a searching truth. Don't whip with a switch that has the leaves on it if you wish toingle.

The simplicity of Abraham Lincoln was one of the great secrets of his power and success. For whatever he spoke or wrote the people of all classes could readily understand.

It was one of the virtues of George Washington, as given us by his most reliable biographers, that his language on all occasions was never to be mistaken, and that his written reports were models of simplicity and neatness. "He is," said John Adams, "the most remarkable man, in this respect, that I ever saw."

There is, however, another phase to this important question, which is certainly of very great importance to all those who believe that whatever is worth doing at all is worth doing well. I refer now to the absolute importance of being able to so wield the pen that all writing may be so plain that, like Washington's penmanship, it cannot possibly be mistaken for anything else. Many of the wisest statesmen and most profound scholars date the very commencement of their career of success to the time when it was a pleasure for the compositors to set up their copy, it was so plain. Good sermons, elegant essays, and mooted lectures have been ruined when given in print from the illegibility of the author's handwriting. Some very good things are told of Greeley in this respect, and perhaps cases of them might bear repeating. On one occasion, it is said that he wished to make the quotation from Shakespeare—" 'Tis true! 'Tis true! 'Tis a

Pity 'tis true," but the printer got it, " 'Tis true, his fifty—'Tis fifty-two." On another occasion, in making a quotation from the Bible—"Is there no balm in Gilead?" the printer got it—"Is there no balm in Gilead?" If a person who stammers so that no one could possibly understand him, was to set himself up for a public lecturer, he could be no more ridiculous than many writers of fine talents whose penmanship is so poor that no one can tell what they mean.

Reform is necessary, gentlemen, and the sooner the better. It has been said by one of the most sensible men in this country that if there could be a writing-school established in every place where bands of miserable scribblers are trying to write something which they themselves could not read after it was cold, it would be a godsend to this country, providing they could be made to attend. That very poor penmanship characterizes many of our best writers and thinkers, is the daily theme for disparaging comment by the editors and compositors in every newspaper office in the land; and I have often thought how much trouble might be saved to over-worked printers if the professional gentlemen who write for the press could be induced to improve their penmanship. How many mistakes that have caused head-aches and bitter remarks might be obviated if more care was taken with the writing. If such a very desirable object could be consummated, then indeed could the printer be saved many a vexatious headache, and we know he would be ready to shower his blessings without number upon whoever would be able to bring about such desirable results. To you, teachers of penmanship, is intrusted the penmanship of the rising generation. Your profession is one that ought and will command the respect, esteem and admiration of mankind, if your conduct, ability and education is what it should be. It is a profession fraught with usefulness to mankind, and you may rest assured that as ignorance vanishes before the rising sun of educational light, so will prejudice, jealousy, hatred and envy vanish before a good teacher of penmanship, like the dew of evening before the rising orb of day.

The Harmony of Form.

DR. PAUL FAYBUSH.

Harmony is the keynote of all art. That is, an artist which is capable of receiving and blending the elements of beauty which exist in all organism and law is true genius, in whatever department of the good, the true and the beautiful it may be exercised. Monody in art is an anomaly. Melody in music, distinct and sharp outline in painting, severe simplicity in sculpture, conciseness in oratory, and singleness of object in poetry, all contain the elements of harmony. Dissected as each separate conception may seem, there is yet a quality in it which cannot be suppressed. Musical melody is a harmony in the chiming exactness of its time and flow, in the blending of its sequent notes into choral sense, in the mingling rush of emotions which it conveys. Outline in painting is a harmony of sym-

metry. There may be no double lines, but this curve meets that curve and sweeps gracefully away in union with their mutual sympathy of direction; with these supplements that feature, and were these different parts of the component profile to be isolated, they would have no meaning, no completeness. Simplicity in sculpture is a harmony. See this classic sweep of drapery! How harmoniously does it blend with the natural form. No elaborate robes, no studied pose, could equal in harmony this unconscious attitude. Its very simplicity is so clear and beautiful, so sympathetic, so harmonious. Conciseness in oratory is a harmony of translucent logic. Though the speaker may not once turn the steps of his eloquence to the right hand or the left, there is yet in the steady shining of his thought a radiance that dazzles the mind and causes the bleeding throats of a rainbow to arch the heavens in truth. In poetry, too, singleness of object is full of harmony. There is an exquisite spell in those quiet, simple, melodious lyrics of the elder bards. They flow with muffled cadences above and beneath them, the grandeur of a mystic lass, the sweetness of a treble tremolo. Their harmony might be called the harmony of a gold-linked chain on the snow-white neck of truth.

Fine art, then, always presents a conception of harmony in the relation of its forms; and this is a thought which it would be well for all interested in the art which this journal represents to examine. Much effort of late has been expended in the direction of elaborate ornamentation. Penmen have, it is true, acquired a marvelous skill in the combination of various different series of figures, in themselves difficult and complex, but their reward has been mainly what such an acquirement would naturally produce, viz., wonderment and surprise on the part of their devotees, instead of appreciation, sympathy, and emulation. When one of Robert Browning's poems comes from the press the whole reading world seeks it as an æsthetic curiosity. Its strange felicities and infelicities of expression, its involved rhythm and utterly entangled sentiment make it an object of wonder and amazement. No one thinks of criticizing it, because no one can arrive at the hidden meaning of the author. Browning's poems will all, at no distant day, I trust, become dust-deep articles of virtue. And so it is with the systems of some of our modern penmen. They do not seem to recognize the harmony of simplicity. Their productions are all faultless, as matters of execution, but they are too complicated for *harmony of form*; and we might, perhaps, call them elegant *symploines*; but, then, you know, there are not many who can manipulate the prolixities of these Beethovenes of art. What the popular taste demands is a system of penmanship more like the original Spencerian, though free from many of its crudities, "The beauty of simplicity" is a phrase with which we are all familiar, and yet do not repeat one-half enough. If every penman would engross this sentiment at the head of his practice-sheet, the world would

soon have some fine and consistent idea of the harmony of form; and while I do not, by any means, wish to discourage elaborate ornamentation in its proper sphere, I do most devoutly declare that for the everyday life of life (in other things as well as penmanship) we need simpler harmonies and more natural forms.

To Character Readers.

In the December number of the JOURNAL, I saw an article headed "Writing Not an Index of Character." I have also noticed other articles pertaining to the same subject. I fell in with the ideas in the last one, however, more than the first; but wish to add a few thoughts to that article, or rather to express my opinion on the subject. First, if we were to judge all persons by their penmanship, we would mark down thousands far below their value. To acquire an elegant style of writing requires much time and practice; and I have frequently known good penmen who had a very limited education aside from their penmanship, having devoted all of their time to practice, and having paid their individual attention to the forms of the different characters used in practical penmanship. Those persons would almost invariably misspell every word which could be spelled two or more ways. You may say, if you wish, that it shows a person to be of an elevated mind, of good taste, &c., and if he had not great patience and care, he could never have acquired such skill. Very true, he may have had patience and care in this (for those can reach a high degree of excellence without both), but he may have no pride in anything else. He may be perfectly regardless of the company he keeps and the habits he indulges in. It is indeed a poor specimen of humanity that has no pride in anything. Good writing is simply a cultivation of the eye, and learning the hand to obey the requirements of the eye, and not a cultivation of the mind. For me to read character, let me notice the composition, the spelling, &c., and I will tell more of the real character of the writer than any one can possibly tell of them by their penmanship. However, I would not claim that I can always tell a person's character in this way, for I have often seen persons who could compose and spell well if they tried, who did not care with whom they associated, or but little what people said about them. Our fancies do not tell us all the same way; but as the twig is bent is soles the tree.

S. MOORE, East Burke, Vt.

Use Black Ink!

Of the multitude of specimens of writing received, not one in fifty can be reproduced on account of the inferior quality of the ink. Many who take special pains, and execute their best work, that which we should be pleased to publish, fall utterly from this bad quality of their ink. This is frequently the case with those who use India ink, which comes from its poor quality, or want of knowledge or care in its preparation. It must be of good quality, and freshly ground in a tray—not dissolved. For full information, see No. 3 of JOURNAL.

The Book-keeper's Dream.

BY J. W. EDEY.

That day had hardly won its close,
And night had come down with its speeded repose,
As a book-keeper wandered his way from the store,
His weary limbs weary were.

The night was cheerful, and genial, and damp,
And the flickering flames of the dim street lamp
Gave to the wild, wind-blown clouds that best
With furious sweep through the gloomy street.

Tired and cold, with pit-sneezing head,
He sought to repose in the doorway he had
His hand on the latch, his brain, as the book-keeper slept,
Visions of *Irish* and *German* crept.

The great Irishman had just finished that day,
And *Irish* and *German* were the usual way
showed how much money the merchant had made
Or how much profit he had made.

And he dreamed that night that an angel came,
With the *Irish* of his, and against his name
were charges till there was no more room to spare,
And *Irish* whatever was ordained there.

There were life, and its blessings, an intellect, health;
There were charge of time, opportunities, wealth
of salute for good, of friendship the best,
And *Irish* of it was lying in wait.

And hundreds of others, and one as each great,
All with interest accrued from the time of their date,
All, *Irish* of it was lying in wait,
The book-keeper shrunk from the way away.

But the angel declared that the account must be paid,
And *Irish* of it was lying in wait,
And *Irish* of it was lying in wait,
How many the treasures he laid up in store.

Then quickly render all he had acquired,
And *Irish* of it was lying in wait,
And *Irish* of it was lying in wait,
How many the treasures he laid up in store.

On demand, without fear, from the close of day,
For value received, I promise to pay
To him who has kept my account in store,
He guards my soul with *Irish* care.

Whose blessings outnumber the drops of the ocean,
And *Irish* of it was lying in wait,
And *Irish* of it was lying in wait,
How many the treasures he laid up in store.

The book-keeper added his name to the note,
While the angel was writing the book-keeper wrote,
In letters as crisp as his pen,
"Blessings be yours," and was seen no more.

The Book-keeper's Dream.

Elements of Success.

The following lecture was recently delivered by D. T. Amos before the Young Men's Association of Elizabethport, N. J. Inasmuch as it was originally prepared mainly for the benefit of young men, and as each constitutes a very large majority of the readers of the JOURNAL, we have thought best to present it in these columns, hoping that some of our young readers, and old ones if they will, may find some advice worthy of consideration and practice during the new year:

How to win success is the great problem of human life, and unfortunately, though quite easy of solution in theory, in practice it is perplexing and sometimes, as the best writers of our time have said, almost difficult; and perhaps it would be presumptuous on my part to hope to make the way to success so clear, or hedge it in so strongly, that none of my hearers shall stray into one of the many by-ways and there encounter failure; and should they do so I could forgive them, for it is one thing to preach and quite another to practice; but whether preaching or practicing, one fact should be ever borne in mind, that success is no mere luck or blind fortune, but the sure result of legitimate means used.

Success is, however, rendered more or less difficult and often apparently controlled irresistibly by circumstances beyond the influence or command of the individual, the condition of birth, the surroundings of society, governments disordered and disturbed, the influence of the action of castes and other hereditary distinctions of rank and nobility which are independent of talent, individual exertion or merit may be willough insurmountable barriers in the way of success. A person may thus be born to fortune or misfortune; he may be a king or subject, prince or serf, lord or vassal, master or slave, simply as the result of his birth, perhaps to be in a palace, cottage or hovel. In fact, persons are absolutely born rulers, princes, nobles or lords, to honor or dishonor, wealth or poverty. Not unfrequently great inherent talent and acquisitions are thus the legal and humble servants or slaves of aristocratic vagabonds and fools.

Not so with Americans—no distinction of caste, color or creed, birth or fortune, is imposed a barrier to the highest honor or greatest distinction; they are born to become simply men or women, to get and

hold place and to win success in accordance with their claims through merit. They are in an important sense the architects of their own fortunes, and fully responsible for their success or non-success in life.

In obedience to the fact that poverty enjoys industry, which is the parent of thought and shield of virtue, we most frequently find the humble cottage and often the pioneer's hermit, has been the birth-place or childhood home of the most honored and illustrious of Americans.

Of the nineteen Presidents of the United States, ten have not been apparently favored by birth or fortune—being of poor and obscure parentage. Eight were favored by fortune—were the sons of wealth and distinguished parents. Thirteen were sons of farmers and mostly of limited means. Six were themselves only in life farmers. Eight were lawyers by profession and college graduates, one a clothier and wool carrier, one a tailor, and one a tanner. Thus we see that almost every grade and numerous humble occupations have had their representative in the President of the United States. A similar count of the illustrious representatives in every trade and profession would do like honor to the humble and toiling masses as the grand nursery of true greatness.

The irresolute, effeminate kid-glove gentry, from the lap of luxury and idleness on, faltered, distanced in the race with the rugged constitution, firm purpose and iron industry of the hardy sons of toil. The former wastes fortunes and often disgraces inherited honor, the latter wins both. Hence, let young men who envy their wealth, riches and prodigal pleasures, and bewail their own poverty, rather see in it a disguised blessing which will manifest itself in a vigorous constitution, strong, harden muscles and habits of industry and economy which will command a more certain and larger degree of success.

Poverty creates a necessity which forces out, sharpens, disciplines, and puts into action the otherwise latent powers of the human soul, makes heroes of sluggards, wakes from its slumber genius which grows out upon the world through the printing press, steam engine, magnetic telegraph, plough, compass, loom and other innumerable inventions and discoveries in art, science and literature; in improved systems of government and better public institutions, more virtuous, intelligent and happy home circles, in all that goes to make up the grand total of human progress. Why then bewail poverty? It is the lever that raises men to fortune and success. In the great struggles that "try men's souls" the hardy sons of poverty and toil always win. As it is with individuals so it is with the nation, which is only the embodiment of individuals—it advances or declines, is civilized or uncivilized according to the necessity under which it is placed.

Rome, so long as her citizens were poor and dependent upon their own industries, advanced by giant strides to power and grandeur; but when she became the great mistress of the world, but when, by the spoils of her conquests, her citizens had become rich, slothful and voluptuous her decline began and her downfall was not less rapid than had been her ascent to domination and power.

A New England could never have been produced amid the prodigal poverty of the tropics. Her sterile soil and rigorous climate were necessary to force into the most healthy and vigorous action every faculty of the body and mind, and although poor in her natural resources, by the universal industry and rigid economy forced upon her by the most exacting and imperative necessity, she has taken and holds the front rank for wealth and enterprise—indeed the fame of Yankee trade and enterprise has gone abroad throughout the world.

Upon the other hand, tropical Mexico,

with a most salubrious climate and a prolific soil perpetually teeming with the most beautiful and rare natural productions, is nevertheless poor and without enterprise, from the sloth and indolence ever attendant upon a less exacting necessity.

Thus far my remarks have been quite general in their application. I will endeavor now to apply them more directly to individual success. In doing so I trust I shall be pardoned if I address myself more especially to the young men of the association, who are just stepping upon the stage of independent action, and are forming habits and characters which will go with them and largely determine their success or non-success in life. If there is in life one period more momentous than another, it is that of transition from youth to manhood, which is the seed-time of life and of such as is then sown shall certainly be the harvest of age. Pendent upon its decisions and acts, or perhaps want of decision, seems to hang the destiny of an entire life. If, at the outset, the right way and right means are chosen, success is almost a foregone conclusion. If, upon the other hand, the wrong course is taken upon the start, not even great and good efforts can repair the error so as to give full success, but vexation and disappointment will be frequent and inevitable.

From this season, many talented and promising young men fail to accomplish anything creditable in their entire lives.

SELECTION OF VOCATION.

Much discretion and care should be used to select, as a life pursuit, that vocation which is most in accord with one's taste and acquirements, to the end that the highest powers and very soul shall be enlisted, and hence, every resource brought to bear to command success.

Caution should be exercised lest pride should lead to the selection of an unfavorable pursuit. One may desire to become a merchant, lawyer, physician, artist or the like, not from being conscious of possessing ability or taste in that direction, but because they are more popular. It should be remembered, that it is not the trade or profession that honors the man, but the man that honors the trade.

It is more honorable to head a kid than to tail a lion. There is no legitimate trade or profession so humble or mean that it has not, at some time, conferred fortune and honor upon earnest and skillful managers; none so exalted or good that some misguided aspirant has not miserably failed in its pursuit.

It is better to be a good servant than to be a mean master, a successful failure than to be an unsuccessful leader, to be a good citizen than to be a bad president.

UNITY OF EFFORTS.

One of the primary elements of success is well-directed effort. Efforts can be well directed only to some definite purpose; hence it is all-important that every young man should, as early in life as possible, fix upon some distinctive life-long purpose, and concentrate his efforts and fix his aspirations. He will thus not only economize time and labor, but, by the constant and habitual exercise of his faculties in one direction, he will acquire great understanding, skill and dispatch, which will bestow upon him the greatest remuneration and highest fame in his particular sphere of action. We have striking examples of what may thus be accomplished by concentrated effort in such men as Newton, Herschel, Gutenberg, Watt, Fulton, Galvan, Morse and innumerable others who have immortalized their names by making important discoveries where casual millstone saw nothing worthy of note. It is a trite saying that "a jack of all trades is good at none." This is true from the fact that in vacillating between many things sufficient time and study is given to no one object to impart sufficient

skill to command success. Hence, universal Jack is always a failure.

The fixed and single purpose concentrates and intensifies its forces—the double or no purpose dilutes and scatters them. The one performs the most labor with the greatest skill, and receives a corresponding large result; the many and the flame, the other toils and drudges like a beast of burden, and often with little more skill, at the most laborious and ill-paid pursuits.

It is a noticeable fact, that that species of labor which expends the most of physical force receives the lowest grade of compensation.

The skillful architect, who in a few hours drafts the plan for an edifice, receives the largest net pay for his time and labor of all employed in its erection. Next in degree of compensation is the master builder, who labors little but to give skillful direction. Then the skillful mechanic, mason and finisher, but least of all is paid to him who expends most of muscle carrying brick and mortar.

Hence, we infer that brain labor pays better than that of the hands, or rather the labor of the hand is directly directed by brain, well cultivated by long concentrated and habitual action.

DIVERSITY OF SUCCESS.

Whence the great diversity of condition and success everywhere so apparent among mankind? It cannot be attributed to genius or education, trade or profession since we see that 'I have their representatives in every grade of fortune and misfortune. Nor is it in the diligence or amount of labor performed, for often persons most diligent and laborious are oppressed by poverty, while comparatively idle persons amass princely fortunes; it is rather in the wisdom with which efforts are directed. Any amount of effort expended upon impractical or bad plans cannot give success, while a very limited amount skillfully directed to practical ends may give great success.

LUCK OR FLOOD.

Says Mr. Beecher, in his admirable course of lectures to young men, "Many unsuccessfull persons deceive themselves by perpetually attributing their want of success to ill-luck. 'Luck always runs against me,' says Mr. A—, and there it is against me." Mr. B—, he was always so lucky." The most un lucky of all un lucky persons is he who sincerely believing in luck perpetually waits for something to turn up."

Luck is a fool who misses opportunity while waiting for chance to bring him a fortune. Luck is the hero who seizes hold of opportunity, uses the proper means and wins success.

If you do not succeed as well as you anticipate, do not deceive yourself by attributing your failure to want of luck, but rather, examine for the cause of your non-success. Is not your business ill-adapted to your taste and acquirements? Your location unfavorable? Might you not be on duty a little earlier, and tarry a little longer, and be more diligent all the day? Might you not spend less of your time and earnings sporting, or be a little more pleasant and courteous to your patrons? If you are a lawyer, you may have lost an important suit through want of preparation or knowledge of the law, which, with better habits and closer application you might have gained; if a physician, perhaps unpleasant manners or ignorance of the profession has prevented a second call; if you are a merchant, remember that a customer once cheated, sharpened or rudely treated, goes elsewhere next time.

Whatever the occupation, ultimate success depends not so much upon the number of new customers secured each day, as upon the success in retaining all the old ones. For, suppose one get by false advertising, attractive show-ends or other extraordinary means, twenty new customers each day, but cheats or ill-treats them so that they come not again, at the end of

the year he has not a single regular customer. Upon the other hand, he who gets but one new customer each day, but through courteous treatment and fair deal that one is retained, at the end of the year he has three hundred regular customers and each day and year brings him a steady increase of business and success.

The quack with his twenty new customers is soon found out and gets nobody, fails, and, in the opinion of himself and friends, he is a very unskilful man, while the other, with his increasing patronage and growing business, is regarded as lucky—who he really is in making use of legitimate means for success.

A thorough knowledge of business, close application to it, with good habits, strict integrity and a true gentlemanly deportment will banish all the ill-luck fools ever dreamed of.

HONESTY.

The real basis of all true success is honesty; any fortune or apparent success reared upon any other basis is like the houses built upon the sands—a dangerous possession. Laying aside the religious or legal obligations (conclusive as they are), no man, as a matter of policy, can afford to be dishonest. Whatever is obtained by dishonest or unscrupulous means, whether of wealth or position, is polluted and incapable of conferring a full measure of good upon its possessor.

I often hear it said that strict honesty and truthfulness in trade is impracticable; that everybody cheats, and in order to thrive among cheats I must cheat. This, from a purely business point of view, is a great mistake.

The shrewd horse-jockey may by falsehoods and misrepresentations realize twenty dollars more from a bargain than he would if the truth were told; but the truth is soon known, when he is branded as an untruthful and dishonest man, is distressed and shamed. Thus his chances for a fair bargain in the future are ruined. So the unscrupulous and fly-by-night clerk by misrepresentation secures a sixpence above a fair price, which is soon discovered by his customers, who will surely trade elsewhere next time.

Thus he really sells a good customer, with years of profitable trade, for a sixpence, cash down. I believe this a fair representation of unfair deal—a sixpence now for many dollars prospective. Under all circumstances, "Honesty is the best policy."

ECONOMY.

Strict economy is essential to financial success; no salary or income is so great that it may not be squandered. Whatever is your income live within it. It is a duty alike due to yourself in old age, and those who may be dependent upon you for support that you lay aside a part of the earnings of manhood. Disease or disability may overtake you when, if by economy you have put nothing aside, cold charity must be appealed to for aid. At least save that which is worse than uselessly expended for cigars and intoxicating drinks, which alone with many would give a competency for old age—in fact, a cigar and a drink a day wastes a fortune at old age.

Suppose a cigar costs two cents, a drink fifteen cents, these are moderate figures, the cost per day is twenty-five cents, this in a year amounts to \$91.25, this amount saved annually and placed at six per cent compounded interest, from the age of 14 to 60, would amount to—how much? My figures, which are true, will surprise you—\$33,018.34; if kept at 7 per cent compounded interest, it would amount to \$59,744.56, sufficient, at least, to relieve one from becoming a burden upon public charity. All that saved by refraining from the unattractive and life destroying habits. Hence, not only is wealth increased but life and health is prolonged for its enjoyments.

IMPROVEMENT OF TIME.

Time to the industrious is money; em-

ployed in trade it brings money; devoted to judicious reading, study or mental improvement it enlarges the capacity and sphere of usefulness.

What young man has not allowed at least one-half of an hour each day of the years passed to be wasted in idleness, time in the aggregate sufficient, if properly improved, to have mastered any science in the world, to have distinguished him in literature or enabled him to acquire the spacious knowledge and general information sufficient for a most ready and fluent orator?

READING.

Many have devoted their leisure time to the reading of exciting tales of romance and fiction, which not only wastes time but weakens the understanding, corrupts and vitiates the tastes so that ultimately

upon the time and patience of others who are parties to the engagement. It costs more to be on time than to be absent or late, while much is gained.

TEMPERANCE.

Another prominent element of success is temperance. It promotes health, prolongs life, increases wealth and adds immeasurably to happiness; but perhaps the best estimate of the true value of temperance may be reached by way of contrast, with the terrible sequel of intemperance which is beyond a question the most powerful of all the agents of his Satanic majesty for non-success. More bright, promising lives go down to ruin and premature death through intemperance than from all other causes. Its blighting touch reaches every class of society, the strong and the weak, the rich and the poor, the talented sap

strengthens the appetite and weakens the power of resistance, and the victim is so powerless to arrest his course down to the drunkard's doom as the car to stop its give down an inclined plane. It may give pleasure for to-day, but is certain pain for to-morrow.

CHOICE OF COMPANIONS.

Great care and caution should be exercised in the choice of companions—a man is known by the company he keeps. This comes from the fact that persons of like tastes and associates inevitably gravitate towards each other. The gambler associates from choice with gamblers, the thief with thieves, the drunkard hunts the den where his drunken associates congregate.

No one can long mingle with vile, vulgar or criminal companions and escape contamination, or avoid the just odium of their bad acts and reputations; while refined and virtuous companions will so certainly multiply and strengthen his own virtues.

SUCCESS DEFINED.

Such are what I deem to be some of the important elements of true success, but perhaps the greatest problem of all to solve is—What is true success?

Beyond a doubt the real end and aim of life is happiness. It follows then, that that course which is most productive of happiness leads to true success. Is this to be found in the greatest wealth? The most brilliant fame or highest honor? Not necessarily in either or all of these combined.

The miser, hoarding mammon, tightens his clutch upon his gold as its bulk increases, and avarice dries up the fountains of his soul, until, like a beast of prey, he growls at the approach of the needy and destitute; he lives for himself, dies alone, un-mourning. Wealth, honestly acquired and judiciously expended in a measure, success, but if merely acquired to hoard or expend for self, riotously or in crime, it becomes simply the measure of one's miseries and ultimate woe and degradation.

So if it is a potent agent for good, it is as potent for evil. So position or power if legitimately acquired and used as a great means for promoting individual happiness, to give greater justice and protection to the weak, or to contribute more largely to the general welfare of mankind is, in a measure, success; but if obtained by violence and intrigue, or like that of Alexander and Napoleon, by wading through seas of blood, over pillaged and war-swept states, it is a vast measure of crime and desolation.

Of fame, the poet sings:

"'Thy broke, thy temples to the surface bore,
"Drowning the old world in their earth;
"The flake by the stars of every rustic plough;
"No perish monuments to their hero's
"No prias all in turn, save well-recorded word."

True success must come from within ourselves; it is the spontaneous outgrowth of our own good qualities, of great personal merit, it emanates from a heart and soul so large as to enable us to rise above mere self and to become the "Good Samaritan," to seek with our own the good and happiness of others. These qualities, with simple plenty, give a sure claim to true success in life than all the wealth, power or fame in the universe can without them. Strive not, then, for riches simply, but to put to the best use that which you may acquire.

A Rare and Special Premium.

We shall continue to send a copy of the John D. Williams master-piece, which was fully described in our May issue, to each new subscriber, until further notice. It receives the most flattering praise from all who have seen it.

Professor S. S. Packard: "I am sure that whoever possesses this fine work can honestly claim to have the most perfect and elaborate specimen of off hand flourishing yet produced."

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Harkness' Magazine, Wilmington, Del.: "It is a most beautiful specimen of penmanship, delightful to behold."

C. E. Corrier, Fandalia, Mich.: "It is a wonder to all."

*Com Editor (Business College)
Quincy, Ill. Jan. 1, 1898.*

Dear Sir,

In answer to your letter of request for our judgment in the Oct. No. of the Art Journal, I think of nothing but to say in brief, that I am, and have been from the beginning, a warm friend and supporter of your paper.

From the first issue of the Journal, I have felt that it would prove to be a valuable medium for the advancement of the interests of our chosen profession, and numerous numbers since then have strengthened the conviction into a full belief of its real worth.

I have reason to believe that all true lovers of Artistic Emancipation in our craft will heartily appreciate the value of your Journal by giving it their generous support.

Wishing that the Command Art Journal may long continue to be the exponent of American Penman.

*Yours Truly,
D. D. Muschman.*

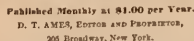
good, wholesome reading is avoided as too irksome. When you read, read that which will contribute some elevating and useful knowledge; that which will make you wiser and better men, more useful to yourselves and better and worthier citizens.

PUNCTUALITY.

A great element of success is punctuality. The physician who habitually vexes your patience by being tardy is soon displaced by one more prompt and punctual. The anxious client who often finds his lawyer absent from business in his impatience seeks counsel elsewhere. Want of punctuality is alike ruinous to business and reputation; no confidence is placed in one who upon slight pretext breaks his engagement. You have no right to break an engagement; by so doing you trespass

the foolish, are finally made to meet upon the lowest level and become born companions of the swine by wallowing in the same mire—respectability being in favor of the swine. Unlike other agents of non-success, intemperance always deals double blows, at the life and purse of its victim. A man may be elated, robbed, or burned out of his home, but his mind, his ability to repair his losses, remains; but he who pays a dollar for intoxicating drink, loses not only his money, but destroys more than five dollars worth, of ability to earn the next dollar and for his enjoyment; hence the unparalleled rapidity and certainty with which the votaries of intemperance glide on to their final doom of physical and moral death.

The danger legends with the first indulgence; no tippler is safe; each gla-



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We hope to make the JOURNAL so interesting and attractive that no person or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following

To every subscriber, until further notice, we will send a copy of the John D. Williams master-piece, 12x16 inches in size.

To any person sending their own and another name as subscribers, inclosing \$2, we will mail to each the *JOURNAL* one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the *Bucal* specimens of our native ones published, viz.:

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For twelve names and \$12, we will forward a copy of Williams & Packard's Gems of Penmanship, retailing for \$6.

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Remittances should be by post-office order or by registered letter. Money inclosed in letter is not sent at our risk. Address

205 Broadway, New York.
Give your name and address very distinctly.

A Happy New Year

To all the readers of the JOURNAL we

earnestly wish a happy New Year, particularly those who as subscribers, contributors or otherwise, have lent strong, helping hand to its encouragement and support. Through their aid, and the earnest and arduous efforts of its editors, the JOURNAL is now, only ten months since its issue, the most popular and the most widely circulated and popular class papers issued.

There is scarcely a reputable teacher of writing or book-keeping in the land who is not a subscriber, and friend of the JOURNAL while hundreds of mere pupils and admirers of penmanship are among its subscribers and helpers. Many who at the outset withheld their aid, from being skeptical regarding its continuance, are success are now among the most confident and earnest supporters.

We hope during the coming year to render each member of the JOURNAL more and more interesting, which we certainly shall do, if we judge rightly of the spirit and ability of its patrons, and our brother women to aid us in our efforts. We trust that they will all bear in mind that "many hands make light work," that a little help from each of the many, as contributors of interesting reading matter, attractive illustrations, or by securing a few new subscribers, will in the aggregate furnish us with great additional power for supplying them with a more interesting and attractive paper.

While the JOURNAL will be devoted

rimarily to the advancement of the art of
 citizenship, it will also take a lively in-
 terest in all kindred subjects, such as book-
 keeping, correspondence, &c.; in short, all
 those branches and subjects which are
 necessary to the education of instruction
 in a business college; and its columns
 are open for communication and infor-
 mation concerning any subject pertaining to
 such a course. We regard a well-conducted
 business college as among the most useful
 and deserving institutions of this practical
 age. The *Business College* deserves to be
 commended with the numerous other great dis-
 coveries and improvements of the nine-
 teenth century. It is a noble addition to the
 world, and its utility is to commerce. Not
 only is it to be honored for its direct prac-
 tical utility, by affording special facilities
 for acquiring with the least sacrifice of
 time and money, a knowledge of the ways,
 forms and customs of business, but for
 the great reforms its establishment has
 secured upon the old classical and other
 public institutions of learning. Limited
 space forbids an extended article upon
 the subject, but we cannot refrain from
 endeavoring to improve the earliest opportunity to
 place before our readers our views on the
 relative standing and mission of classical
 and commercial colleges.

We invite the attention of penmen and others to the value of the **JOURNAL** as a medium of advertising. It has now attained to a circulation equalled by few class papers. For penmen, and persons having publications, merchandise, or other things which are desired by teachers, artists and scholars, the **JOURNAL** presents unusual facilities, while its terms are much too low considering its wide circulation, its rates for advertising will be largely increased at the end of the current volume.

All teaching and practice of writing, should be upon the basis that writing is both a science and an art : as a science it

As mechanical, as an art it is imitative, by pupils having great power for imitation and little taste or faculty for mechanics, writing will be acquired almost solely by imitation. It will still be necessary at the first to show improvement, and frequently become the best writers in a class, during a course of lessons, but when the copy removed and the practice ceases, all genuine improvement are usually also gone. To the mind of such a pupil, the copy exists and is present only upon paper, and when removed leaves a very faint mental impression, while the more mechanical pupil who has studied carefully and critically the mechanism of the letters, and who, when the copy is removed, has a more improved during the course, will receive and retain a correct and more vivid mental impression of the copy. Its removal will have little effect upon his writing, for already its form and mechanical construction is so vividly impressed upon his mind as to be hardly less present, than if upon paper before him, he will continue to improve and will certainly in the end write a correct, legible hand. But it is when the copy is removed that we expect to find the real difference between good writers and teachers. The person who has acquired a good style of writing purely by imitation is totally unfit to teach writing as he will seek to impart skill in the same manner he has received it, which will succeed only with a very limited few, who like himself, have great power of imitation. This principle will account for the notorious fact that many good writers are very poor teachers, and that many others, many others, very ordinary writers, secure surprising results as teachers; the mechanical teacher who thoroughly analyses,

Will It Pay?

the question asked by every practitioner when invited to invest in any new enterprise. Convince him that it will, and you get his money and influence. Now we ask permission to subscribe for the JOURNAL. We imagine that we hear each man will it pay? and reply yes, and what? Because the JOURNAL will come to them each month, bringing news and feeling from the outside world, and from the electrical minds in the profession for their chosen calling. Knowledge is power, and those men, in any pursuit, who read and think most, are the bright and shining lights—the conspicuous and successful leaders in their special calling. We know penmen who are receiving high honor and a liberal income from their profession, and who are never in want of an opportunity. We know many others who are without. We know those who are waiting to avail themselves of every opportunity to gain skill and information, and almost without exception were the first to subscribe for and contribute their thoughts to the JOURNAL, while the latter were slow to subscribe, or are among those who sit and hesitate, asking—will it pay?

We feel confident that each number of the JOURNAL carefully read by any young penman, will impart many dollar's worth of power to win fame and money as penmen. The JOURNAL is already a power among penmen, and that is the reason the land will realize the fact that he cannot only afford to have it, but that he cannot afford to be without it.

is being rapidly mailed to all parts of the United States and Canada, and everywhere elicits the warmest praise. It is mailed, post-paid, to any address on receipt of \$5, bound in gilt \$7.50, or as a premium free, on receipt of a club of twelve subscribers, at \$1 each for the JOURNAL; bound in gilt for 18 subscribers and \$18.

No penman can afford to be without a copy of this work. It certainly presents more that is of practical utility in the study and practice of ornamental penmanship than the sum total of all other works upon that art.

Its very low price, and the facility with which penmen and others desiring it can secure clubs for the JOURNAL among the friends and pupils, places the work within the easy reach of all.

We are requested by Prof. Wieschnitz to announce to the readers of the *JOURNAL* that, owing to the shortness of time, he found it quite impossible to dispose of the tickets in season to have the raffle for his specimens come off on Dec. 25, and that the time has, therefore, been postponed to February 22. We repeat what we said concerning Prof. W.'s specimens in our last issue. They are most excellent and marvelous specimens. Photographic copies may be seen at our office, where all tickets for the raffle can be had. We call attention to his advertisement on the eighth page.

The attention of penmen and artists invited to our list of articles adapted their use, on the seventh page, any which will be sent promptly on receipt the price named.

During their holiday vacation, many penmen have favored our sanctum with their genial presence. Among them

Prof. S. S. Packard (our regrets for being absent); Prof. C. C. Curtis, of Minneapolis, Minn. (our pleasure at being present); Prof. L. D. Smith, the accomplished teacher of writing and drawing in the public schools of Hartford Conn.; F. R. Smith, penman, from the Rochester Business University; G. W. Lattimer, principal of Business Training School, Paterson, N. J.; H. C. Wright, from Brooklyn; G. A. Stockwell, from the N. J. Business College, Newark; and J. C. Clarke, president of the C. G. C. Business College, Newark, N. J. All came smiling in anticipation of reading the Compendium, and seemed especially happy as they left with a copy under their arm, and promised to increase our happiness by reading large clubs of subscribers for the JOURNAL.

A very pleasant Christmas reception was given yesterday by Prof. and Mrs. W. H. Sadler to the students of the Bryant, Stratton & Sadler Business College, of this city at their pleasant home at Irvington on the Castonsville road. A bountiful collation was spread, to which full justice was done by the many visitors.—*Baltimore Daily Gazette.*

"We tender earnest regrets for our inability to accept a kind invitation to be present to share in the generous hospitality."

The nineteenth anniversary of Puckard Business College was held at the college rooms, Friday evening, December 14.

The exercises, which are said to have been very interesting, consisted of musical recitations and addresses. In the *College Tell-Tale*, for January, which finds its way to our sanctum just as the JOURNAL goes to press, we find verbatim reports from notes taken in short-hand by Miss Lottie H. teacher of phonography in this college, of the addresses delivered upon the occasion by Prof. Parkard, Rev. W. R. Alger, Superintendent Kidde and others.

The speakers presented in a felicitous manner, much sound, practical advice to the young men, and some very timely remarks concerning the business college course of training.

Please read our premium list, first column on the fourth page of the JOURNAL, and if it will not pay you to make no effort secure a few subscribers, the works offered are all valuable, the books are standard works, and are invaluable to all teachers and students of writing, while the JOURNAL is well worth many times its subscription price to all persons interested in skillful writing or teaching. Now, is the time to subscribe, commencing with No. 9, so as to get all our practical lessons in writing.

Orton & Sadler's Business Calculator and
Accountants' Assistant.

is invaluable to men in every trade and profession. We have never examined a work giving an equal amount of thorough practical information pertaining to arithmetical calculations in so limited a space. It is worth many times its cost. See advertisement on another page.

We invite attention to Mr. Bryant's advertisement on the first column of the eighth page of the JOURNAL. These are excellent works upon the subject of house-keeping, and should be examined by every teacher of accounts.

All closed for a Merry Christmas and
Happy New Year.

Answers to



J. A. P., Natrona, Pa.: You have made very creditable improvement. Your capitals are too large to be in proper proportion to the small writing.

F. P. L., White Rock, Ark.: Your writing is good, it is plain and legible; you lack the grace which comes with a more rapid movement; you evidently write mainly with the finger-movement.

M. L. H., Phillipsburg, N. J.: Your writing is very excellent—it is uniform, legible, and in good taste, but not of a style suited to give ease and rapidity of execution, being too much shaded.

W. R. C., Carthage, Miss.: Registered letters are at the risk of the sender as a rule. We will, however, assume the risk on receiving the postmaster's duplicate receipt stating that he has mailed a registered letter postmarked to us, stating the amount of the inclosure.

R. A. L., LaCrosse, Wis.: Your suggestion that we should charge \$2.00 for the JOURNAL next year is correct, if we are to charge according to its worth, but we prefer a low price and wide circulation to a full price with a limited number of subscribers.

C. A. P., Mt. Vernon, Iowa: Question—Would it not be a good idea to have a system of writing arranged especially for left-handed writers? Have the main slant to the right instead of the left. We think it a good idea for the left-handed man, but doubt if the demand would be sufficient to remunerate the publisher.

J. C., Atlanta, Ga.: Question 1.—Is it necessary that a pupil should know just how many times a straight line, right curve, left curve, upper and lower angles, &c., occur in making the small alphabet? Ans.—No more so than it is to know just how many pens are required to make a bushel, or drops of water in a barrel—the thing essential to know is, when each should occur, by understanding the correct form and analysis of each letter. Question 2.—What is to be done for pupils who write either too straight or too slanting? Ans.—In our experience we have found that such faults were best corrected by giving the pupil a copy representing the opposite extreme, by endeavoring to imitate which, the pupil will, in most cases, reach a medium which, with a little care, can be maintained.

C. S., Hannsboro, O.: 1st.—How can I make the most improvement at home this winter and at the least cost, for my money is getting scarce? Ans.—Send 10 cents for a sheet containing 40 excellent copies, subscribe for the JOURNAL, beginning with No. 8, in which the proper manner of their use is explained. In No. 9 is commenced a course of practical lessons in writing which would aid you materially. 2d.—If I would like to teach, what system should I study? Ans.—It is not especially material; either of the standard systems, Spencerian or Payson & Dutton. 3d.—Would it not be best for me to study flourishing? Ans.—Not before acquiring a good plain hand. 4th.—What would you charge to instruct by mail? Ans.—We have not the time to do so?

Send Postage Stamps

Remittances for sums less than a dollar may be made in postage stamps.



W. E. Dennis, Chester, N. H., sends an elegantly flourished swan and bird.

S. Moody, East Barke, Vt., incloses some very creditable specimens of flourished cards.

G. T. Oplinger, Slatington, Pa., sends several attractive specimens of photo-lithographic cards.

J. R. Farrel, 222 Hewes Street, Brooklyn, N. Y., sends a very artistic and skillfully executed piece of lettering and drawing.

W. L. Deen, Pezman at Wyoming Commercial College, Kingston, Pa., incloses a package containing a variety of elegant writing. His off-hand capitals are especially free and graceful.

A. A. Clark, Pezman at Gregory's Business College, Newark, N. J., sends a very elegant specimen of off-hand flourishing, also a quantity of elegantly written cards. Mr. Clark is evidently an accomplished and skillful penman.



N. Beardsley is meeting with success teaching classes in North-eastern Ohio. He is an easy, graceful writer.

A. B. Capp, of the San Francisco Business College, is in poor health. E. W. Mason, formerly at Poughkeepsie, later at Providence Business College, is now at Kansas City, Mo.

M. J. Goldsmith, an accomplished teacher and penman, has recently purchased Hinman's Business College, Pottsville, Pa.

E. S. Blankman, Principal of the Lancaster (Pa.) Business College, has been spending the holidays with friends in Connecticut.

E. M. Hoffman, one of the most accomplished writers and successful teachers of the far West, is teaching in California with marked success.

Chas. D. Bigelow is teaching classes in Western N. Y., where he is having good success, which, judging from specimens of writing we have seen, is well merited.

F. P. Peruit is teaching classes in Minnesota. He incloses specimens indicating the improvement of pupils in twelve lessons of writing, which are very creditable.

J. W. Martin is teaching large classes in writing in Butler county, Pa.

F. R. Smith, Pezman at the Rochester (N. Y.) Business University, called upon us during his holiday vacation. We had the pleasure of examining his scrap-book, which contains an extensive variety of fine specimens of his penmanship.

Edward E. Jones, a very skillful pen artist, formerly of Paterson, N. J., is now in the employment of D. Appleton & Co., for whom he has recently prepared, for reproduction by photo-engraving, several very attractive designs for drawing and copy-book covers.

C. H. Pierce, Principal of Normal Penmanship Institute, Keokuk, Iowa, forwards a second club of twelve subscribers to the JOURNAL, and reports that he is having better success than ever before. Mr. Pierce is a good writer and an accomplished teacher, and evidently deserves the success he is enjoying.

C. C. Curtis, formerly with Packard, now from the Minneapolis (Minn.) Business College, has been spending his vacation in this city, making arrangements for a revision of his popular and excellent

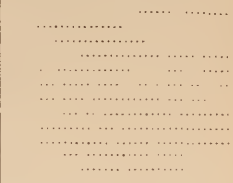
of age for office duties; must be correct in figures, a good penman and have a knowledge of double-entry book-keeping. A graduate of a recognized business college preferred. State habits, references and salary expected. Address,

HENRY C. WRIGHT,

Box 136, Station W., Brooklyn, N. Y.

I should prefer to have the answers to this advertisement written on commercial letter-paper, reserving a margin of three-quarters of an inch on the left hand side of the sheet. The following diagram will serve as a model.

DIAGRAM.



The superscription on the envelope to be as follows:



Persons desiring Congdon's books on lettering and flourishing, are requested to send their orders direct to the AMERICAN. For terms see our penman's supply list. Special rates to the trade.



N. Beardsley is meeting with success teaching classes in North-eastern Ohio. He is an easy, graceful writer.

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series of copy-books, and also for the engraving of a series of charts, to accompany their use in schools. We had the pleasure of examining some of his copies prepared for the engraver. In their delicacy of line, good taste, correctness of form, we have never seen them excelled. Mr. Curtis' series of copy-books are now extensively used in the public schools of Minnesota, Iowa and Wisconsin. From their arrangement, graduation, &c., we are convinced that the books, when revised, will have no superiors in the country.

Letter-writing.

Probably most of your young readers are preparing themselves for business, and recognizing this fact, perhaps I can do no better than to ask their reply to the following advertisement. It will at least afford them an opportunity to test their ability in competition with others, and knowing what others think of their efforts, will, I doubt not, lead to their advantage. If I am able to suggest any alterations or improvements in the answers that may come to hand, I shall be only too glad to do so in the next number of the JOURNAL—not forgetting to mention those who do well, and, perhaps, publishing, if space permits, the reply that in my judgment I think the best.

ADVERTISEMENT.

WANTED.—A young man about 18 years

SUBSCRIPTION.



The student who sends me the best answer to the above advertisement, taking into consideration neatness, order, spelling, penmanship and language, will have sent to his address a copy of the JOURNAL for one year, and his letter published in the following number of the JOURNAL.

All communications relative to the above should be addressed to Henry C. Wright, Box 136, Station W., Brooklyn, N. Y.—[Er.]

Specimen Copies.

We have printed a large number of extra copies of the January number of the JOURNAL, to be used as specimen copies. To persons who are endeavoring to secure clubs, or have acquaintances who would probably be interested, we will mail extra copies on application.

Buy pen, good Commerce Rings
Get wealth abroad on countless strings,
And Science op's her thousand springs,
Guided by work of thine.

P. B. S.

Practical Lesson in Writing.

NO. 2.

In the following lesson we commence the analysis of writing, which we do by first giving a perfect type of the letter and then the number of each principle which enters into its construction, in the order of its occurrence.

PRINCIPLES.—The following cut shows the seven constituent parts of letters, called Principles:



Some teachers prefer numbering the principles separately, i. e., the principle as above, for the small letters, while those for the capitals would be numbered 1, 2, 3. We have formerly adopted that method, and have no objection to it; but since the majority of teachers adopt the above method we have thought best to present that in the JOURNAL.

The *First Principle* is a straight line, usually on the main shaft (52°).

The *Second Principle* is a right curve, usually on the connective slant (30°).

The *Third Principle* is a left curve, usually on the connective slant.

Fourth Principle, or Loop, begins on base-line with a right curve, which rises 3 spaces, then joins by short turn a slight left curve, which descends 2 spaces, and in crossing first curve at head line, merges into straight line, descending to base on each slant. Width of loop, 1 space.

Fifth Principle, or Capital O. Height 3 spaces. Width 2 spaces. Distance between two left curves, 1 space. Terminating point, 1 space above base. Curves upon the right and left equal.

Sixth Principle, or Reversed Oval. Height 3 spaces. Width at mid-height, 1½ spaces. Opening of base-line 1 space. Curve upon left side a triple curve, descending 1 space.

We prefer to make use of this simple form of the *sixth principle*, believing that its use produces letters equally legible and much easier and more rapidly constructed than by making use of the full oval and loop, as is done by some authors.

Seventh Principle, or Capital Stem. Full height, 3 spaces. Height of base oval, 1½ spaces. Length of same, 21 spaces. Width of base oval, 14 spaces. Slant of same, 15°. Finishes 1 space from right of stem.

We commence our analysis with the small *i* from its count and simple construction, which is followed by those other letters which are most similar and easy in their formation, believing this to be a more practical and effective method than to take the letters in their alphabetical order.

i combines Prin. 2, 1, 2. The lines unite in an angle at the top, and in a narrow turn at the base.

This turn is the *model* for all turns in small letters made by joining the straight line and right curve. To produce correct turns the pupil should be instructed to make them as *short as possible without stopping the pen*. This letter is 1 space high. The dot is one space above Prin. 1, 2, and on a line with it. *Counting*—Count 1, 1, dot. In combinations or words, count one for first and last line of each letter.

Although we do not specially advocate the practice of teaching writing by count, yet as many teachers prefer and adopt this method, in some instances with marked success, we give for the benefit of such, after the analysis of each letter, the numerical indicating the count. We do not believe that this method should be practiced in large classes of unclassified pupils, or by any but skillful and experienced teachers of writing—it has too much the tendency to hurry students into a speed too great to admit of the proper care and thought necessary for improvement, while it diminishes to an unusual degree of speed the movement of others. In the average public school, by the average teacher, the method of counting is pernicious; only well advanced pupils, well classified,



in the hands of skilful teachers, could we commend teaching by count.

i combines Prin. 2, 1, 2, 1, 2.

It is one space high, and 3 wide. Angles at top as in *i*, and short turns at base. Straight lines parallel, curves similar and equidistant. Count 1, 2, 3, 4, 1.

e combines Prin. 2, 1, 2, 1, 2.

The first four lines are the same as those of the *i*. A third right curve is then drawn 1 space above the straight line than in the *i*, and is united to it with a finishing horizontal right curve, 1 space in length. Count 1, 2, 3, 4, 5, dot, 1.

a combines Prin. 3, 1, 3, 1.

It is 1 space high and 3 wide. The lines join in turns at top, and in an angle and turn at base. The left curves are similar; the straight lines are parallel and the three turns uniform. Count 1, 2, 3, 4, 1.

o combines Prin. 3, 1, 3, 1.

It is four spaces in width, and 1 in height. The lines are joined in equal turns at top, and two angles and a turn at base. The three left curves are similar and equidistant, the 3 straight lines parallel. Upper and lower turns alike. Count 1, 2, 3, 4, 5, 6, 1.

u combines Prin. 3, 1, 2, 2. The first 3 lines are joined by turns at top and base. The letter is finished like the *o*. Entire width, 2 spaces.

From upper turn to dot 1 space. Horizontal right curve 1 space long. Count 1, 2, 3, dot, 1.

x combines Prin. 3, 2, 3, 2. The first two are united in a turn at the top. The other two by a turn at base. Entire width, 2 spaces. Distance between the parts at top and base alike, 1 space each. Count 1, 2, 3, 4, 1.

e combines Prin. 3, 2, 3, 2. It is 1 space high and the oval is 1 space wide. The left curves join at top, the sides of oval curve alike. Count 1, 2, 3, 1.

(To be continued.)

Exchange Notice.

The December number of the *Penman's Help*, published by Will Clark, Toledo, Iowa, has been received. It is ably edited, and well filled with interesting matter. Its biographical sketch of Prof. Russell will be interesting to all its readers, as it does simple justice to an earnest and able laborer in the cause of writing and practical education.

What is said of Stimpson's U. S. Treasury Gold Pens:

"I unhesitatingly pronounce it the finest pointed gold pen I ever tried."—F. A. Schmidt, Treasury Dept., Washington, D. C.

"You appear to have discovered the true plan for overcoming the excessive priggishness without losing too much of its elasticity."—J. H. B. Jenkins, Washington, D. C.

Send two cents for specimen copy of the Journal.

Complimentary to the Compendium.

The following are a few among many flattering commendations of Ames's Compendium of Practical and Ornamental Penmanship:

KESTON BUSINESS COLLEGE, }
Lancaster, Penn., Dec. 24, 1877.

Prof. D. T. Ames.

DEAR SIR:—I am in receipt of your Compendium of Penmanship. It came to hand in an excellent condition. Simply speaking of it as "a good work," would not be doing it justice, for there are many other good works of art. Such as the grand and admired Gems of Penmanship by Williams, Ornamental by Becker, by Rightmeyer, and by Congdon, Compendium Practical, by Spencer; and Manual by Hill. But I find that your Compendium in any respect is not surpassed by any of the above works, and in many respects greatly superior to any of them. I speak understandingly from the fact that I have in my possession several works of pen art similarly devoted, in which the engraver, and not the author, receives the greater commendation. Any defects of design and execution by the latter are ever covered by the former, who is expected to be familiar with the requirements of any subject to be engraved. But by the new process, plate-engraving from the plates, of which your Compendium is printed, does not only show the degree of the authors' ability in the power design, but also the extent of his ability in execution in putting forth his best efforts, being perfect facsimiles of the original pen productions.

In the number and variety of styles of its alphabets (large and small), the exquisite designs and execution of the initial letters, the number and the variety of flourished and artistically drawn characters, and to crown the whole, the number and the variety in the elaborateness of designs, the style of execution, and artistic finish of resolutions, testimonials, diplomas, marriage certificate, family record, Lord's prayer, design for borders, book, and album marking, portraits, &c., makes it one of the most interesting and instructive works of pen art, that is possible for any penman or student of penmanship to possess. I feel certain that the same amount of work contained in your Compendium, and as well bound as it is, if engraved in steel (by the older process), could not be sold for less than from \$12 to \$15 per copy. I observe in your Compendium by the new process photo-engraving, that the best lines of pen art, as if printed from steel plate had engraved.

To all penmen, and especially to those who lack the power of design in the art, and who thus far have been unable to turn the pen to any other account to themselves except in card writing, transcription, manuscript, and its use in teaching practical writing, would I recommend this most valuable work as instructing the more lucrative employment of the pen in the engraving of resolutions, &c. I cannot do short of the true merits of your valuable compendium, in my simple commendation of it. Proof of the pudding is the eating thereof. So with the Compendium, to appreciate and admire must be seen. Thanking you for the safe delivery of the same,

I am, very respectfully yours,

J. C. MILLER.

OFFICE OF N. J. BUSINESS COLLEGE, }
NEWARK, N. J., Dec. 29, 1877.

Prof. D. T. Ames:

DEAR SIR:—Copy of your Compendium has been received. It greatly exceeds my expectations. It is certainly the book of all books upon the art of penmanship. The great variety of plain and ornamental alphabets, with its numerous specimens of flourishing, alone would constitute a book more extensive and valuable to penmen than any other I have ever examined, while

the numerous, full and elaborate copies of engrossed resolutions, certificates, memorials, &c., add a new and to me the most rare and valuable feature of the work. The penmen of America certainly owe to you a debt of gratitude for a production so comprehensive, artistic and practical as aid in their professional labor.

Very respectfully,

G. C. STUCKELEY, PENMAN.

OFFICE OF MINNEAPOLIS BUSINESS }
COLLEGE, Dec. 29, 1877.

D. T. Ames:

DEAR SIR:—Your Compendium is at hand. It is remarkable for its scope, variety and originality and represents the skill of the penman rather than that of the engraver. It abounds in designs for engravers and pen artists, and should be in the library of every penman of the country.

Respectfully,

C. C. CERRIES.

GEOGRAPHY'S PRACTICAL BUSINESS }
COLLEGE, 719 Broad Street, }
NEWARK, N. J., Dec. 26, 1877.

Prof. D. T. Ames:

Having carefully examined your Compendium, can say, I think, of superior to any work of the kind yet published. It is a work that will meet the wants of every live penman, and no energetic worker can afford to be without it.

Yours truly,

A. A. CLARK, PENMAN.

ROCHESTER, N. Y., Dec. 23, 1877.

Your Compendium is received. It exceeds my greatest expectations in every way.

E. L. BURNETT.

Your Compendium is received. It is

grand, magnificent.

A. S. BRADLEY, PENMAN,

Washingtonville, Ohio.

It more than meets my expectations.

C. W. RICE, Marysville, Ohio.

New York Tribune, December 25, 1877.—

"Ames Compendium" of practical and ornamental penmanship gives us all the old chirographic effects and new patterns. Whichever style to learn the mystery of penmanship and the art of penmanship and all wonderful pen-arabesques will find as much as he is likely to master.

The New York Evening Post, (Edited by William Cluett Bryant), December 15, 1877.—"The art of penmanship is triumphant in Mr. Ames's book."

New York School Journal—"It exceeds in extent, variety and artistic excellence, as well as its peculiar adaptability for the use of penmen and artists, any work we have ever examined."

Publishers' Weekly, December 29, 1877.—"Penmen and artists have been specimens of almost every kind of work that has been done with the pen. Considerable artistic power and a remarkable skill are shown all through the work, which is quite a gem, typographically—the paper, engravings, &c., all being first-class."

Elizabeth, N. J., Daily Herald—"It abounds in artistic sketches from some of the best penmen of the age, and is really a work of art. It is a specialty in its way, covering a ground which has never before been reached."

Elizabeth, N. J., Daily Journal—"It is one of the most complete works on practical and ornamental penmanship we have ever seen."

Manufacturer and Builder—"It is one of the finest publications that has ever come under our notice."

Book - Keeping

I admire the Common School Edition, most especially in the arrangement, and the simplicity of the explanations.

President of the Bryant & Stratton Business College
BUFFALO, N. Y.

will not permit it.

WORMS CAMDEN, N. J. — WAREHOUSE 26 JOHN ST. NEW-YORK



Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor,
205 Broadway.

NEW YORK, FEBRUARY, 1878.

VOL. I. NO. 11.

Eminent Penmen of Olden Times

BY G. H. SHATTOCK.

Milo, in his "Penman's Repository," published in 1795, gives one good set of ornamental pen work to "Eminent Ancient Penmen," and names Materot, Velde Perling, Seddon, Ayres, Barbeche and Tompkins, who published his "BEAUTIES OF WRITING," in 1777, devote one page to "Admired Penmen," naming Sueli, Olyffe, Velde, Chambers, Champion, Bland, Shelly, Clark, and from other sources we are enabled to find the names of those quite as deserving. Materot and Velde published works as early as 1704, and others including Bland and Champion from 1720 to 1760, and with Tompkins a million of publications would embrace a period of about two hundred years. Of these celebrated penmen I may have something to say hereafter. The earliest English author whose work I have is Edward Cocker, published in 1659. The publisher of the JOURNAL having generously offered to photo-engrave for this paper an entire engraved page of Cocker's book, I propose in my next article to give some of his quaint rules for teaching penmanship, and each other matter as may be of general interest. The earliest English penman of whom I can find any authentic account who published any work on writing was Peter Bales, who was born about the year 1547. Before going into details regarding this eminent penman I deem it a matter of interest and information to want to refer to and give some account of the rare and valuable work of Wm. Massey, published in London in 1763, to which I am indebted for much of the materials I am enabled to present here. Part first treats of the origin of letters. Part second, "A compendious account of the most celebrated English penmen."

In his preface to part second, he says: "Upon the whole, I shall be glad if the observations that I shall make in the course of this work may conduce to the encouragement of keeping to a sound, clear, practicable and consequently useful method of writing, for, as remarked by an ingenious author,

"The same motives that make us present ourselves to our species with decency, and an intelligible language, engage us to study to arrive at a legible as well as neat and well ordered way of writing; none but those who respect utility and think themselves exempted from all regards due to society can well neglect to have a tolerable handwriting."

Although the above quotation was made by this author, more than one hundred years ago, it may be read with profit and seems pertinent in these more modern times. After the art of printing began to be generally in vogue, there succeeded a general neglect among penmen in improving the art of writing, occasioned by want of proper encouragement. The first, who, with a happy genius and remarkable application and industry restored the practice of fine writing, and taught it by certain rules, in England, was one

PETER BALES.

Doubtless other curious penmen and skillful teachers flourished in England before his day, but their names, character and labors have been lost, unless we except Roger Ascham, born in 1515, who taught the art to Prince Edward, Lady Elizabeth, and the two brothers, Henry and Charles, Dukes of Suffolk. Queen Elizabeth said at his death she had rather lost ten thousand pounds than her tutor Ascham. He published no works on Penmanship and wrote the plain Italian hand then in vogue, but aspired to nothing beyond that. Peter Bales was born in 1547, spent several years among the sciences at Oxford, and probably combined the position of pupil with that of teacher of writing and arithmetic. He was the first to write short-hand, and imitated hand writings very dextrously, and in 1586 was employed by Sir Francis Wallingford, Secretary of State, for that purpose.

In 1590, he kept a school at the upper end of Old Bailey, London, and taught the children of many persons of distinction at their own houses. He published his first work the same year, in London, it quarto, "The Writing School Master" in three parts: the first teaching *Brachygraphy*, or swift writing; part second, *Orthography*, or true writing; part third, *Calligraphy*, or fair writing. His rules were written in verse as well as prose; and, indeed, says Mr. Oldys, in *Biographia Britannica*, "we may observe several of his fraternity since addicted to poetry which may be naturally accounted for from their being so conversant with the arts by transcribing their moral sentences and short maxims to set their scholars for copies." He concludes his book as follows:

"Swift, true and fair, good reader I present,
Art, pen and hand have played their parts in me,
Mind, wit and ear do yield their parts to thee,
Skill, rule and grace give all their parts to thee,
Swift art, true pen, fair hand together meet,
Which, without grace, skill, rules and grace to great."

A second edition of his book was published in 1597, with eighteen copies of recommendation verses before it.

In this same year (1597) he won a prize for skill in writing, of a gold pen of twenty pounds value, in competition with some Daniel Johnson. The particulars of this contest supposed to be in Peter Bales's own writing is deposited in the British Museum. He seems to have been afflicted with a disease not unknown to modern penmen, *impennicity*. He adopted as a sign a "hand and pen;" and in his efforts to doge the sheriff was either compelled to frequently move from place to place, or take in his sign to give the appearance of having done so; whereupon another rival, John Davies, wrote an epigram, of which we give the closing lines:

"'Twas hand so pliant that pen 'twere the near,
For with that hand if I elsewhere be sent,
Or then sent up for the plianity of feet
Without which pen is but a sorry thing,
Because this pen is for the running hand."

One of the first things that gave Bales a reputation was the *Lord's Prayer*, the *Credo*, the *Decalogue* with two *Latin Prayers*, his own name and motto, with the day of the month, year of our Lord and

that of the Queen's reign (to whom he presented it to Hampton Court), all within the compass of a silver penny, inclosed in a ring and border of gold covered with crystal, so nicely written as to be plainly legible, to the admiration of her majesty (Queen Elizabeth) her privy council and several ambassadors who saw it. In the British Museum there is a little velvet book called "Archeion." At the end of the volume is a neat (off hand) flourish wherein are the letters P. B., which shows (says a note in that book) that this copy was written by the hand of Peter Bales, the then famous writing-master of London. He died about 1710.

I have somewhat briefly compiled the leading events of the life of one of the pioneers of the pen. Where and under what circumstances he died, I have not been able to discover; but after the dust of three centuries shall have covered the present generation of penmen, I doubt if there will be found many more evidences of their skill and devotion to the art that can be found to-day of Peter Bales.

Save Your Health.

Few men can properly appreciate the real value of their test possessions till deprived of them. Our friends pass away, and as we review their lives we recall many virtues which they possessed which we did not fully recognize when living; could they return to us how differently we would treat them and with what charity would we overlook their shortcomings! By our friends passing away we are drawn closer to those who are left, and come to realize the comforts and blessings which come from a just appreciation of those we have with us. "To hard to lose our nearest companion and feel that he is forever gone. But when we have in our possession such a friend who is dearer to us than all other earthly blessings, it is not one of the worst of sins to destroy it? Such a friend is health; what greater can we have? does not every comfort depart when it is gone? should we thoughtlessly destroy it? many a rich man would give his entire fortune for the health he lost in his mad desire for gold. 'Too late he finds he has paid dearly for what he has sought. 'Tis well to be ambitious, but to give ambition the loose rein to rush us on to the destruction of health is madness. No folly could be greater than the destroying of God's greatest gift to man. Every young man who becomes fascinated with the beauties of penmanship is fired with an ambition to excel, and this soon becomes the ruling passion of his heart and life. Oh, on for days, weeks, months, years, does he work at the desk, thinking of nothing of the exercise which health demands for its permanent preservation, with one aim, to gratify his ambition to attain the pinnacle of pen art. Many have gone this road, reached their goal but with lives half run have dropped into the graves they dug for themselves while working at the desk. The latest of these

slow suicides is that of Prof. H. A. Fredricks, late of Heald College, San Francisco. By him, beautiful penmanship was gained but at what a cost! On the road to his fate are many others, till hardly can we point to one who has gained great skill in the art but coupled to it is an enfeebled constitution. The loss and gain account shows Art gained and vitality lost! We are informed that our friend Webster, a most excellent penman, has been advised by his physician to quit the pen for two years.

Another young and very graceful writer, C. S. Mack, we recently met in St. Louis, on his way to Kansas to "rough it" two years to regain his health. Our friend Knaas writes us of enfeebled health from confinement and work. Capp, of San Francisco, is in poor health. Arnold, of Los Angeles, Cal., owes his broken health to devotion to the pen. Flickinger was once compelled to quit the pen and go to the lumbering regions, and is now getting out of penmanship much on account of his health. Some, whose health was once broken, has by years with his private billiard table, Indian clubs, his gun, and hunting through the wilds of New Jersey, fought a good fight and is now rewarded by a splendid physical condition. Lyman P. Spencer, who has attained the highest skill ever achieved with the pen, has drawn greatly upon his vital force. The finishing of his grand Centennial piece was accomplished during great exhaustion and between resting spells. Are not these evidences ample proof of the cost of artistic supremacy? We have been led to these thoughts through conversing with a young friend a few weeks since. "Nothing," says he, "shall stop my efforts till I achieve the skill of Lyman Spencer, and Mr. Flickinger." How gladly though we would these gentlemen exchange their skill for the vigorous health of this young man, a health he must sacrifice to attain their eminence. Does it pay? Is the whistle worth the price? A. H. HINMAN.

"Excuse Bad Writing and Spellin'."

A friend of mine, who is a clerk in a Post-office and who prides himself upon his writing, told me that recently he passed out a letter to an ignorant Irishman. The man passed it back and asked my friend to read it to him, which he did. Now says the man will you please answer it and I'll tell you what to say? My friend wrote the reply and then asked if there was anything more to say. Yes, says the man, "tell him to excuse bad writin', spellin' and the likes, that's all."

A. H. H.

LETTERS.—The Boston people write annually on an average 33 letters each, of those of New York, 24; Philadelphia, 14; New Orleans, 16; Baltimore, 10. In the aggregate of the large cities of the United States there is an annual average of 20 to each person. In the country districts there are only about three letters to each person, in the whole United States about four to each person.

True Fame.

It may be glorious to write
Thoughts that shall shed the two or three
If you wish, like those for stars to come in sight
Once in a century.

But better it is to speak
One simple word in a low and then
That shall warm their fire hearts in the weak
And find some use of men

To write such correct verse as this
Which, meeting not the praise of art,
Shall make a clearer faith and manhood enter
In the scattered heart

But that doth this, is a verse or prose
May be forgotten in his day.
He surely shall be crowned at last with those
Who live and speak for age

Lewell.

Penmanship.

The art or science or knowledge required to teach pupils to write seems lost. We receive the assumption of great penmen and lithographers that nothing is required more than to give a pupil a pencil and slate and let him scrape away for some years, then give him a lithograph copy, and he can learn to write. Were this all true our pupils at twelve years of age should be good writers. The contrary is the fact. The teacher must understand how and when to teach. It is certainly better had we good penmen to teach, but it is impossible as an experience proves. Why not apply the lithograph theory to other lines of business? Apply it to an architect's or engineer's office, or a carpenter's shop. Can a boy go to an architect's office and learn to draft by commencing with a cathedra? No! he must have a great deal of scraping and plotting and gird drafting before he can be put on a plain building. It is similar in an engineering office. Can a boy go into a carpenter's shop and go on the beautiful work requiring taste, skill and judgment? No! he must take a different place. In the engineer's office he must learn the use of the simplest instruments (some of which he should have learned at school). He must learn how to grind his iok, and to the proper climate and consistency. He will certainly not be put at mapping or drafting. The learner must go to the roughness of the rough work, and if he have talent, industry and taste, he will become a good workman; if he have the requisite science and skill, he may become an employer.

This is as applicable to writing as to any other business—teaching pupils to write—to use the pen—this is the art of teaching. It seems as if teachers are fettered or spell-bound by a network woven around them by penmen, who learn like the students of magic mechanics, by something very like incantation. All pupils should be given a pen and paper to write in their eighth year, whether they know how to spell or not. There are then three stages or progresses through which they must be taught; and if the teacher had the ability of St. Paul, Sir Isaac Newton and Spencer combined, he can do little more than teach these things. Can you give a boy taste or nerve by teaching? You can teach but not create.

1. During the first stage a pupil must be taught position—to hold the pen gracefully—to stroke and loop—and this, with the average pupil takes six months; requiring the acuteness and judgment of the teacher, who must, in many cases, hold the pupil's hand in his.

2. During the second stage the pupil should be taught the form of letters simply, also during this time he should be taught one day in the week how to make figures with the pen. During this period there should be no combination of letters presented to the pupil until he can form letters, one, so to speak, with his eyes shut.

3. During this stage a pupil learns to write letters—a delicate and beautiful operation—different from the average rapid learning; and whether the teacher exerts or not, the pupils will become good writers. After this give them lithograph copies.

Writing is merely a mechanical process 60 per cent of any school ought to write a good free hand; 40 per cent ought to

write a business hand; but that delicate taste, required for the highest in any art, nature dictates, except to a small percentage. Those who excel in writing are generally vain and lack the judgment required to teach. A pupil should see his teacher write, and be taught to hold and use the pen by him, otherwise he will scrape and use a rule never write.

Writing should receive half an hour each day, and during this time the teacher should see each and all the pupils and teach them when and where needed, walking from pupil to pupil and not teach from the desk; speaking words of encouragement as well as taking the pupil's hand. There is a roven in using "a food words" to children that a teacher ought in all cases to acquire.

It is simply disgusting to see in every school book we take in hand directions given to teachers, as if they had been swains—some of these writers have been so assuming that they ought to be handled publicly and without gloves. Look at the questions of detail in some of our histories! there is no pupil could remember them; there is no teacher could have the folly to put them all. To expect to teach anything you must remember your childhood, and so to speak, really become a child again.—L. M., in the *New York School Journal*.

From the "District School at W. W. 1883.

Learning to Write.

The winter I was nine years old I made another advance toward the top of the ladder, in the circumstance of learning to write. I desired and pleaded to commencing the lithography, but the teacher, and indeed the winter before, for others of my own age were at it this early. But my father said that my fingers were hardly stout enough to manage a quill from his goose, but that if I would put up with the quill of a hen, I might try. This pitted satire put an end to my teasing.

Having previously had the promise of writing this winter, I had made all the necessary preparations. Some days before school was to begin, I had bought me a new birch ruler, and had given a third of my wealth, four cents, for it. To this I had appended, by a well-twisted flaxen string, a plummet of my own running, whirling and scraping. I had hunted up an old pewter inkstand which had come down from the ancestral eminence of my great-grandfather for aught I knew. And I have many recollections of a specifier and less honorable descent, to wit, from table or desk to the floor. I had succeeded in becoming the owner of a penknife, not that it was likely to be applied to its appropriate use that winter at least, for such beginners generally used the instrument to mar the pens they wrote in rather than to make or mend those they wrote with.

I had selected one of the fairest quills out of an enormous bunch. A quire of foolscap had been folded into the shape of a writing book by the maternal hand, and covered with brown paper nearly as thick as a sheepskin.

Behold me now on the first Munday in December starting for school, with my new and clean writing book buttoned under my jacket, my inkstand in my pocket, a bundle of necessary books in one hand, and my ruler and straggling plummet in the other, which I clutched in the air and under, which I clutched in the air and under, around my head till the sharpened lead made its first mark on my own face. My long white-feathered goose-quill was twisted into my hat-band like a plummy badge of the distinction to which I had arrived, and the important enterprise before me.

On arriving at the school house I took a seat higher up and more honorable than the one I occupied the winter before. At the proper time my writing book, which, with my quill, I had handed to the master on entering, was returned to me, with a copy set, and paper ruled and pen made. My copy was a single straight mark, at the

first corner of my manuscript. A straight mark! who could not make so simple a thing as that, thought I. I waited hoping to see how the boy next to me, a beginner also, should succeed, as he had got ready a moment before me. Never shall I forget the first chronological exploit of the youth. That ink image will never be eradicated from my memory so long as a single trace of early experience is left on its tablet. The fact is, it was an era in my life, something great was to be done, and my attention was intensely awake to whatever had a bearing on this new and important trial of my powers. I looked to see a mark as straight as a ruler, having its four corners as distinctly defined as the angles of a parallelogram. But, O me, what a spectacle! What a shocking contrast to my anticipation. That mark had as many crooks as a ribbon in the wind, and nearer eight angles than four; and its two sides were nearly as rough and as notched as a fine band saw, and indeed the mark seemed that resembled it in width, for the fellow had been a store of ink sufficient to bet the journey of the whole line. "Shame on him," said I internally. "I can beat that, I know." I began by setting my pen firmly on the paper, and I brought a mark half way down, with reticent precision. But by this time my head began to swim, and my hand to tremble. I was as it were in vacancy, far below the upper pulley, and as far from the lower one as self-possession failed, my pen diverged to the right, then to the left, crooking all the remainder of its way, with many zigzags as could well be in so short a distance. Mine was as bad a failure as my neighbor's. I covered it over with my fingers, and did not jog him with a "see there," as I had vainly anticipated.

So much for pains taking, now for chance. By good luck, that next effort was quite successful. Now down I went for better, and in one half hour I had covered the whole page with the staid, though seemingly falling monuments of the chronological wisdom of my teacher and skill of myself. In the afternoon a similar copy was set, and I dashed on again as if I had taken so much writing by the job, and my only object was to save time. Now and then there was quite a reputable mark, but for his whole perception of the beautiful was particularly delicate, should be get a glimpse of these sloughs of ink.

The third morning my copy was the first element of the m and n, or what in burlesque is called a book. On my fourth I had the last half of the same letters, or the trammel. And indeed they were the similitudes of hooks and trammels, forged in a county plentiful in iron, and by the youngest apprentice at hammer and anvil.

In this way I went through all the small letters, as they are called. First, the elements, or constituent parts, then the whole character in which these parts were combined.

Then I must learn to make the capitals before entering on joining hand. Four pages were devoted to these. Capital letters! They were capital offences against all that is graceful, indeed decent, yet tolerable, in that art which is so capable of beautiful forms and proportions.

I came next to writing hand, about three weeks after my commencement. And joining hand indeed it was. It seemed as if my hooks and trammels were overthrown in the forge, and were melted into each other, the shapeless masses so clung together at points where they ought to have been separate, so very far were they from all resemblance to conjoined yet distinct and well defined characters.

Thus I went on, a perfect idiot, prodigal in the expenditure of paper, ink, pens and time. The first winter I splashed two, and the next three writing books with ink.

Manliness of Penmanship.

Penmanship as an art possesses one quality which distinguishes it from all kindred arts, and that is the manner of its execution. While in other arts accuracy and perfection may be sought and attained by slow and labored approaches, penmanship demands direct decision, and masterly effort, and best reflects the scintillations of true genius. This is why excellence in this art commands the admiration of all men, and has charms even for the unlettered.—*Writing Teacher*.

Handling The Pen.

The pen, in different hands, gives such infinite variety to the representative signs of thought that it is difficult to understand how one implement devoted to a single use—that of making ideas visible—can produce the same characters in so many dissimilar forms. When each writer made his own pen, and consequently no two were exactly alike, remarkable differences in the characters were inevitable; but now, when in a thousand gross there is not one slight variation in shape, size, or flexibility one would suppose that something like an approach to uniformity in handwriting might prevail. It is not so, however; the world writes as many hands with the stereotyped styles of the coterie as it did formerly with the product of the goose.

Some people, we are told, consider it vulgar to write a plain, clearly hand. The English aristocracy are said to entertain an absurd idea; and certainly many of them show a serious contempt for the graces of penmanship. Sovereigns, with few exceptions, make it a point to write villainous hands. Queen Victoria is one of the exceptions. Her autograph is remarkably good for a sceptre swaying hand. Her Majesty's German relations, however, and in fact the heads of nearly all the royal houses in Germany, are slovenly chirographers. A ten-year-old pupil in one of our common schools would be ashamed to father the scrawl of most of their "serene" and "royal highnesses."

Lord Chesterfield, who, with all his affection, was a man of sense, was the only English peer we have heard of who insisted that every gentleman should "hold the pen of a ready writer." In his letters to his son he scolds that young scapegrace roundly for not taking more pains with his penmanship. "Your hand," he writes, "is an illiberal one, and betrays a hand of business not of a gentleman." In the hand of a schoolboy writing his exercises, which he hopes will never be read. Upon my word," he adds "the writing of a genteel, plain hand is of more importance than you think." De Quincy, in his "Opium Eater," says the French aristocracy at the close of the last century considered it creditable to write "as with the venerable skewer or a pair of snuffers."

Whether handwriting affords a true indication of mental character is a question upon which I do not propose to argue. We know ladies without a single mental characteristic in common whose penmanship is almost identical. But then this is the result of mechanical teaching. The same "lady's hand" is taught in almost all our fashionable boarding-schools, and a very monotonous, meaningless hand it is. We are inclined to think that most people who have not been taught to write in accordance with a particular system, to some extent, betray their habits of thought in their handwriting. If their ideas are vague and confused, so, in most cases, are their penmanship. If, on the other hand, they think clearly, they generally write methodically. The man who has a clear conception of his subject, and whose thoughts flow freely, connectedly, and in their proper order, generally writes legibly and often gracefully. In common cases, however, the hand secures to have no sympathy with the head, and disguises logical arguments, and even brilliant metaphor in shapely most



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LIBERAL INDEMNITIES.

We hope to make the Journal as interesting and attractive to all penmen or teacher who see it as without either his subscription or a good word; but we want them to do more even than that. We desire their active co-operation as correspondents and agents, we therefore offer the following

PREMIUMS.

To every subscriber, until further notice, we will send a copy of the John W. Williams master-piece, 12416 letters to size.

To any person sending their own and another master-subscribers, in each case we will send to each the Journal, one year, and forward by return of mail to the sender, a copy of either of the following public notices, each of which is one among the finest specimens of penmanship ever published, viz:

The Continental Printer of Progress..... 20x28 in. in size.
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For three names and \$3 we will forward the large Continental Picture, size 20x28 inches, retails for \$2.

For six names and \$6 we will forward a copy of Williams & Packard's Original of Penmanship, retails for \$2.50.

For twelve subscribers and \$12 we will send a copy of Ames' Composition of Grammatical Penmanship, price \$5. The same amount in gift will be sent for sixteen subscribers and \$16, price \$7.50.

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The Journal will hereafter be bound periodically on the first of each month. No date for insertion must be received on or before the twentieth. Communications should be in plain, legible, or by registered letter. Money enclosed in letter is not sent at our risk. Address

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205 Broadway, New York.
Give your name and address very distinctly.

NEW YORK, FEBRUARY, 1878.

Liberal Premiums.

Please read our premium list above, and see if it will not pay you to make an effort to secure a few subscribers. The works offered are all valuable, the books are standard works, and are invaluable to all teachers and students of writing, while the JOURNAL is well worth many times its subscription price to all persons interested in skillful writing or teaching. Now is the time to subscribe, commencing with No. 9, so as to get all our practical lessons in writing.

Hints to the Teacher of Writing.

A correspondent gives our advice regarding the best method of securing, and instructing, classes in writing. It is hardly possible to lay down any prescribed course which will be availed to all persons desiring to organize and instruct classes in writing.

A course which one teacher might pursue with signal success, another might find quite impracticable; and mediocrity varies according to the taste and peculiarities of persons. Yet there are some things which it will be at least safe for all to observe.

1. The would-be teacher should be certain that he clearly understands the subject himself, that he can not only set the proper examples, but illustrate in a clear, forcible and interesting manner the principles, forms and construction of letters

and the general characteristics of writing, and be equally skillful in pointing out and correcting the faults of his pupils.

He should have an honest desire and firm purpose to spare no efforts to give the fullest satisfaction to all pupils.

In many localities the profession of a traveling writing teacher is in very bad repute, simply because some poorly qualified or dishonest "black-hand," dissipation penman has organized classes, only to collect tuition in advance for which, either through want of ability or intention, no satisfactory return has been given.

A thoroughly competent and conscientious teacher of writing will always be respected and welcome wherever he is known and will seldom fail or find it even difficult to secure good paying classes.

HOW TO SECURE CLASSES.

First, prepare a variety of the most excellent specimens of your own plain and ornamental writing; a few specimens should be nicely framed and placed in conspicuous places in the neighborhood of where the class is to be organized; also prepare a scrap-book or album containing specimens in convenient form to illustrate quickly and forcibly your skill, system and plan of teaching.

This done, call first upon the school officers of the place and if possible interest them in your behalf, and secure the use of a public school room in which to instruct the classes; next call upon the teachers in public and private schools, and if possible get permission to give before the pupils an explanation with black-board illustrations of the system and method of teaching; after which call upon and endeavor to interest some of the recognized leaders in society and business; these things accomplished the way to success is open and easy.

It will often, and indeed usually, be found to be policy to extend an early invitation to all school teachers to join classes free of charge; when the proper encouragement has been received the means for organizing the class, the circulars carefully prepared, giving full information, and containing well authenticated recommendations from former pupils and patrons, should be issued and placed in every house and place of business in the vicinity; and if not especially repugnant to his taste the teacher will find it greatly to his advantage to canvass thoroughly the entire neighborhood, exhibiting his best specimens of skill and ability to give satisfactory instruction.

With persons who are fluent speakers and skillful at black-board illustrations it is an excellent plan to issue tickets of invitation, free to everybody, to attend a lecture accompanied with black-board exercises illustrating the best system and methods of teaching writing; special preparation and effort should be made to amuse, interest, and instruct the assembly; after which proceed to take the names of all who desire to join for a course of instruction; with many skillful speakers and writers this method alone rarely fails to secure large classes.

The number of lessons for a course varies with different teachers from ten to twenty-four; we should favor twenty as the number most likely to give satisfaction to the pupils, and bring credit to the teacher.

Two hours including a short intermission at the middle should constitute a lesson; lessons should not be less frequent than two or more than three times per week. It will for economy of time in thickly populated districts have two classes in progress in neighboring places, at the same time, alternating the lessons so as to give three in each place per week.

STATIONERY.

Of the best quality should be furnished at a reasonable cost by the teacher; this is essential to secure the necessary good and uniform quality.

To each pupil should be furnished one-half a quire of the best cap paper, good black ink and pens; we prefer movable copy-slips, either written or engraved, to a book with stationary copies; the slip can be kept in close proximity to the pupil while practicing which is a very great consideration; each exercise should be short and thoroughly analyzed at the black-board before the class is allowed to practice it. It should be borne in mind by the teacher that the pupil must first think right before he can practice right; great effort should be made to cause the pupil to study the forms and peculiar construction of each letter; as regards the proper positions and movements a teacher can not be too vigilant in securing, and maintaining them; throughout the entire course of instruction, if we have already expressed our opinion in the previous numbers of this JOURNAL to which our inquirer is referred.

Directions for Preparing Specimens, Letters, &c., Designed for Publication in the Journal.

We are in the receipt of so many specimens of penmanship—many of great merit—designed by their authors for publication in the JOURNAL, which from various causes we cannot use, that we have thought best to give more explicit directions than we have before done regarding the preparation of such contributions.

Many specimens received are either exact or slightly modified copies from published and familiar works, and are unwilling to be to the expense of engraving and giving unmerited credit to the copyist for such contributions. Specimens, in order to be acceptable, must be either original or so greatly modified as to present more of the skill of the contributors than that of the original author.

SIZE.

We desire as far as practicable to have all illustrations in the JOURNAL occupy a space in width of either two or three columns, that is 41 or 7 inches. In order that it may be photo-engraved to the best advantage, work should be executed twice the length and width of the desired end, that is on paper either 41x9, or 7x14 inches in size.

MATERIALS.

Use either a good quality of this Bristol board or the best quality of heavy cap paper, and a good quality of India ink—no chemical or ordinary writing ink can be used—every line, however delicate, must be black, no light or gray line can be photo-engraved. If perfectly black, no matter how fine a line may be, it can be reproduced.

LETTERS.

designed for publication as specimens should be on a letter sheet 8 1/2 inches in size. The writing should be in a strong, bold hand just twice its usual size.

Contributions not conforming to the above conditions will, of necessity, be rejected.

Omission.

On page 20 of our compendium will be observed a beautiful specimen entitled "Home, Sweet Home," executed by J. C. Mulkins, from which his address was inadvertently omitted. It is Evansville, Ind.

Ancient Penmen

In the present issue of the JOURNAL we give the first of a series of articles from the pen of G. H. Shattuck, the well-known general agent of the Spencerian system of Penmanship, at the house of Ivison, Blackman, Taylor & Co. in this city, in which he will present to the readers of the JOURNAL many interesting facts relative to the most eminent authors and teachers of writing in the past, and also concerning their systems and methods of instruction. The JOURNAL for March will also contain plates from a rare old English work, pub-

lished in 1659, by Edward Cocker, representing the various styles of writing taught at that time.

The New England Card Company, Woonsocket, R. I., whose advertisement will be found in another column, sends us an extensive variety of lithographic cards, many of which are very handsome. Send to them for circulars and specimens.

Penmen's Supplies.

We invite attention to our list of supplies, published in another column. We are prepared to furnish promptly, and at reasonable cost, all articles needed by penmen. By ordering from us they will be sure of receiving articles of good quality, and especially India ink, of which much that is sold is utterly worthless.

Penmen and Business Colleges

Desiring fine cuts made from such specimens of their penmanship as are appropriate for illustrations in THE ART JOURNAL, can do so by sharing the expense of engraving. Such specimens can be so arranged as to be equally appropriate as display cuts for advertising or illustrations for THE JOURNAL, while the cost to each will be much less.

A New Ink.

Mr. Thos. F. How, 19 Park Place, New York, has handed us a specimen of an ink which he is manufacturing, that we appear from the trial we have given it, to be very well adapted for business and school purposes. It is of a rich black and flows with great freedom, without corroding the pen.

Expensive Experts.

The Troy Times notes the return of Judge Ingalls from the Columbia County Circuit, where he had been holding court. The Circuit was a heavy one, and the trial of one of the cases, an action on a \$2,500 promissory note, occupied seven or eight days. The defense was a claim of forgery, and the case closely contested. Two experts, one from New York and one from Boston, testified in relation to the genuineness of the signature, their opinions being based not on the comparison of the handwriting with that of which it was alleged to be an imitation, but on a scientific analysis of each letter and stroke, whereby, they alleged, they could tell whether the writing was genuine or an imitation, whether it was written slowly or with rapidity, and, in fact, whether or not it was a forgery. One of the experts testified that he had been employed in over one hundred cases. There are said to be but four experts of this kind in the world, and the case is question charged \$100 per day while in attendance at the trial. This is the second time the case has been tried, the first time being at the trial of the first case. The expenses have been about five times the amount of the note. A verdict of \$2,500 for the plaintiff was rendered.

We should suppose that the experts alluded to in the above item would feel sort of lonely, only four of them in all the wide, wide world. And then to think that such rare genius and profound wisdom should be at the service of poor mortals for the mere pittance of one hundred dollars per day. Such insufficiency is equally worthy to be noted by the penman. We sincerely hope that we can not call on our readers by furnishing the names of these four monopolists. We could only guess who they might be.

Our Premium List

Contains articles of rare value to all teachers and pupils of penmanship, that can be obtained by simply taking a little pains to procure a few subscribers to the JOURNAL. Who will not make the effort?

The Journal as a Premium.

We will mail the JOURNAL free for one year to any person sending us the names of three subscribers and \$3, and also send the Williams' specimen as a special premium to all.

Rule for Penholding.

Two fingers cut.
Two fingers in.
Bend up the thumb,
And keep it within.

Answers to



C. D. B., Springville, N. Y. A fine quality of India ink is the most durable and the best for engraving, and all fine, artistic penmanship.

B. R., Jordan, Ont. The Spencerian copy slips are sold by the publishers only to commercial colleges, for which reason they are not upon our list of supplies.

J. B., Osterville, R. I. We positively can not send free specimens of our writing to applicants, should we be asked to do so, we should soon die from hard work and starvation.

J. N. M. and others asking our advice concerning the best method of organizing and conducting writing classes will find our answers in an editorial upon that subject in another column.

"Amateur." Quinimont, W. Va. In flourishing a bird is the stroke in finishing the head made with the pen reversed, as in making the other parts of the bird? So far as our observation goes, the finishing stroke of a bird's head is made with a direct and down motion of the pen.

G. N. S., North River, Va. Do you think it better for a left-handed person to write with his left hand? No, use the right hand if not absolutely impossible. The slope, and forms of letters and all the movements and positions in writing, as given by the best authors and teachers of writing, are peculiarly adapted to facilitate the use of the right hand, and are inconvenient and awkward when attempted with the left hand. Your writing does you great credit; it is very correct and legible.

H. C. Clark, has recently purchased a half-interest in *The American Commercial College*, Rockford, Ill.

W. V. Fenton, the most popular and artistic penman and engraver of Brooklyn, favored us with a call a few days since. He reports a lively business in his line.

J. G. Cross, A. M., principal of the Northwestern Business College, Naperville, Ill., publishes a system of Phonography, which in a comparison with three others of our most noted authors, upon that subject, he shows to be thirty-five per cent. shorter than the briefest of their systems. Readers interested in this subject will do well to send for his circular.

C. J. Brown, who conducts the commercial department of Chamberlain Institute, Randolph, N. Y., and who also edits the *Institute Journal*, is about to publish

"Brown's Complete Business Guide," which will contain one hundred and thirty pages, treating of book-keeping, commercial calculations, commercial law, &c. Prof. Brown has been a pupil of F. H. Spencer, Jr., and is an easy, graceful writer.

Fielding Schofield, got no more than he deserved, when, on the recent occasion of his thirty-third birthday, he was presented with a beautiful copy of "Barley's Illustrated Rhyme from its Sources to the Sea," by the students of the B. S. and Clark's Business College, Newark, N. J. Prof. Schofield is an accomplished penman and skilful instructor, and we are not surprised to learn of his popularity with his pupils.

honest statement of facts and information necessary to would be patrons, free from the extraordinary claims and promises too often seen in commercial college advertising.

H. B. Bryant, one of the original founders of the Bryant & Stratton chain of business colleges, has recently introduced into his colleges at Chicago extensive and improved facilities for conducting his course of actual business training. We learn that his college is in a highly prosperous condition.

F. E. Arnold, who for many years has conducted a very thriving business college at Los Angeles, Cal., is now very anxious to dispose of his college, on account of his very poor health, from which he is almost incapacitated for teaching. Prof. Arnold writes, "The school is first-class, in room, fittings, furniture, college stationery, elegant letter heads and diplomas, centrally located, and without competition." A competent teacher desiring a good opening, will find it to his interest to communicate with Mr. Arnold.

Paragraphs.

or sentences.

Sheridan says, "Easy writing is curved hard reading."

We are informed that a bookkeeper who lately absconded was frightened

quietly prominent feature, and thus inhibiting wisdom, I have often experienced a feeling akin to being "licked to death." All things considered, the latter method of determining character is far more agreeable and reliable than by Graptonomy.

All the letters of the alphabet in their regular order will be found in the following anecdote:

A B that could C far over the D with great E, F allowed so to do, tried one day to extract honey from a piece of G's liberally sprinkled with sunf. "H-hoo! H-hoo!" sneezed the bee. "I would sooner be a J, and be, as the poet says, 'happy, free and K,' than try to extract honey from such stuff." So he buzzed to his home, a nice home with an L to it, where M, his wife & all the little bees were taking O, such a nice meal from a sweet P! The old bee arranged his Q, and said "Yon R a nice lot, ain't you? One little bee not seeing the sarcasm, answered, "I sir!" This put the old bee in good humor and, after taking some, he said, "U may have this V for pay money if you promise that you won't go near the cucumber vine; they'll W up if you touch 'em." "Give us an X and we'll promise," said the little ones. "That would be as bad as the cucumber vines," said the old bee. "X" asked the little ones, "Pshaw! can't you Z? It would be doubling up."



J. R. Farrell, of Brooklyn, incloses several very creditable specimens of card-writing.

H. S. Clough, Chicago, Ill., incloses in a well written business letter several beautiful card specimens.

O. F. Elisechur, Columbus, Pa., sends accurately drawn copies of two published designs for flourishing which is not a satisfactory evidence of real skill.

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H. C. Spencer, president of the Washington, D. C., Business College, favors us with a beautifully written letter: for ease, grace, and elegance of style, it is king.

H. Y. Stoner, Assistant penman at Gregory's Business College, Newark, N. J., sends a very handsomely written letter inclosing some very elegantly written cards.

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Mr. E. Backman, Worcester, Mass., forwards four elegant sheets of off-hand flourishing, consisting of birds and a swan; they evince much more than the usual degree of originality in the design, and skill in execution.

I. S. Preston forwards a flourishing bird which is rarely equalled in grace, and freedom of movement. He is teaching large classes, in central New York, assisted by two of his former pupils, H. W. Beare and M. E. Bennett.

L. D. Smith, teacher of writing in the public schools, Hartford, Conn., sends as shown done up in the best style. In freedom of grace of movement, and in general good taste it is rarely equalled. It incloses several copy slips which are elegant.

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Business College Items.

G. E. Cady, Principal of the Cady, Will, and Walworth Business College, New York, has handed to us a package of specimens of writing from upwards of twenty of the pupils at present in attendance at that institution. These specimens exhibit an unusual proficiency in writing, and speak well for the instructor and pupils.

E. K. Bryan, Columbus, O., reports up to one hundred students in attendance. We are in receipt of the Columbus (O.) Statesman, containing an able, instructive and interesting lecture recently delivered by Prof. Bryan before the students of his college. We hope to find space for it in some future number of the JOURNAL.

J. E. Soule, the accomplished Principal of the B. S. and Business College, at Philadelphia, favored us with a call a few days since. He also reports that he is enjoying unusual success—which, in our selfishness, we almost wish might be suspended at least long enough to enable him to prepare a specimen of his skill for publication in the JOURNAL, which he says he can not now find time to do. We live in hopes.

H. E. Hibbard, Principal of the B. S. Commercial School, Boston, who favored us with a call recently, reports that he is at present having an unprecedented attendance of students. His annual catalogue, which has been received, is a model of good taste in advertising; being a plain,

away by the fall of several columns of figures which he had put up on an insecure foundation.

It is a noticeable feature in government records that old penmen's names generally sign their name with a mark.

The rich display of capitals in the writing of a tyro is no evidence that he is a capitalist.

The original author of the Spencerian system of penmanship can never be excelled, because he was and will ever remain the P. (ee) R. Spencer.

The cosmopolitan nature of the PENMAN'S ART JOURNAL, and its mongerous Ames, are manifest in reading the back numbers of this perfectly peerless publication, wherein we find a kindly feeling entertained by persons at very dissimilar views and conditions, from the Dean of Kingston to the Musselman of Quincy, from the Blackman of Green Bay to the White man of Uxbridge, and from Asire of Northfield to a Man's son of Boston and a Madderson of Idaho.

The Graptonemist will often judge of a man by an examination of his handwriting, but I have frequently determined the character of an individual by observing the movement of the mouth while writing, especially if preceded by a long and intimate acquaintance with the party; each, while watching the incoercible play of that fre-

New Book keeping.

S. S. Packard, author of the Bryant & Stratton popular series of book-keeping, has nearly completed a new work upon that subject, entitled "The Universal Book-keeping," the advance sheets of which are now issued, and will be mailed on application free for inspection. These sheets give evidence that Mr. Packard's new work will be the most clear, concise, practical and exhaustive treatise upon the theory and practice of book-keeping heretofore issued, adapted alike for use in school or in the counting room.

Anecdote of Franklin.

When quite a youth, Franklin went to London, entered a printing office, and enquired for employment as a printer.

"Where are you from?" inquired the foreman.

"America," was the reply.
"Ah!" said the foreman, "from America? I had from America seeking employment as a printer.—Well, do you really understand the art of printing; can you set types?"

Franklin stepped to one of the cases and in a very brief space said up the following passage from the first chapter of the Gospel by St. John:

"Nathaniel saith unto him, can any good thing come out of Nazareth? Philip saith unto him, come and see."

It was done so quickly, so accurately, and contained a delicate reproach so appropriate and powerful, that it at once gave him character and standing with all in the office.

Letter Writing.

BY HERBERT G. WHIST.

The advantages that most of our Business College attend young men in the way of preparation for business is becoming more and more recognized, and if any one will but examine the letters of application sent in in reply to advertisement in some one of our great dailies, asking for clerical help, he can readily see the effect of their teachings. It is estimated that there are five thousand young men employed in offices in New York city alone, who have at some period of their life attended a business college. As the boy is father to the man, so will the influence of this great army of business students exert itself on the future generations in behalf of these useful institutions.

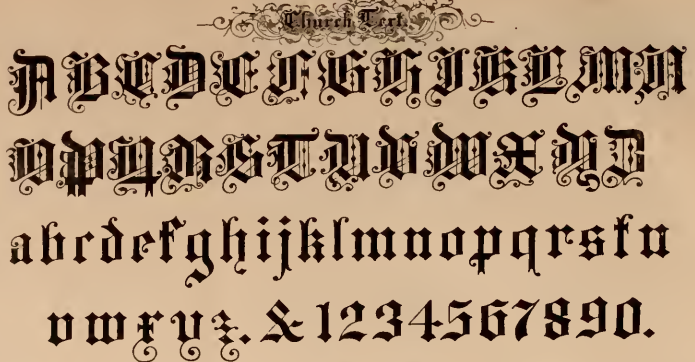
A prior preparation to any profession is as essential to success in these days of strife and advancement, as it is that a school boy should know the multiplication table before multiplying one number by another. So generally is this fact recognized, that one may at any time meet in the streets of our city students of every profession or calling. We have our divinity colleges, medical colleges, law colleges, dental colleges, musical colleges, theatrical colleges, agricultural colleges, and it would be very strange indeed if we did not have any business colleges. But we have them, and thanks to the American spirit of enterprise.

These thoughts have followed a perusal of the letters that have come to hand in response to my article in the last number of the JOURNAL. The attempt I made to test the epistolary abilities of our business students has so far proved a success. Many letters have been received, and many queries propounded, and I hope I shall be able to throw some light into the dark recesses of the minds of our youthful letter-writers. Upon the whole, the replies are good, I might almost say excellent; but, in examining them carefully, I have classed them under three heads—fair, good, and excellent. Under the latter class, I have pleasure in giving special credit to John H. Reddin, Norwich, N. Y.; W. E. Deonis, Bryant & Stratton Business College, Boston; J. P. Wilson, Utica Business College, Utica, N. Y.; W. W. Hammond, Western Business College, Galeburg, Ill.; C. D. Hawley, Salem, N. Y. All these young men have written excellent letters in every sense of the term—letters that would be sure to command an interview with the advertiser.

Among those who have done well, but, through some slight defect in detail, I have not been able to put them under the head excellent, are the following: C. W. Rice, Mayfield, O.; Charles H. Reeve, Gregory's Business College, Newark, N. J.; A. W. Chubb, Brownsville, Mich.; H. L. Davis, W. Harrison, Charles Dowd, and T. T. T. Wright's Business College, Brooklyn, N. Y.; George T. Gwilliam, South's Business College, Philadelphia; and W. D. Speck, Sibbald's Business College, Janesville, Wis.

The following I am under the necessity of criticizing: M. Munson Searing, Gregory's Business College, Newark, N. J., writes a beautiful hand and a fair letter; but, it is impossible to tell from his letter whether his name is Searing, or Learing; and as to the gentleman's name to whom he refers, it would take a Philadelphia lawyer to read it. Mr. Searing, or Learing, you should be very careful in speaking or writing personal names to strangers. J. B. of New York, should submit the next letter he writes to the gentleman to whom he refers. They will certainly tell him his faults, and that is apparently what he is in need of most.

F. W. McCoy, Shesleyville, Pa., writes an excellent business hand, but his letter is not well worded, nor is there any order to it. Mr. McCoy, you should purchase a copy of Townsend's Analysis of Letter Writing and study the forms in it;



it will be money in your pocket. Your good penmanship is marred for want of attention to form.

E. D. Worcester, Roscoe, Ill., could be benefitted in the same way. Never use legal cap paper again for a business letter.

Isaac W. Browne, of Norwich, N. Y., and F. N. Reynolds, of Newark, have mis-spelled words.

A. C. Baker and Edward Hill should improve their penmanship.

Montgomery S. Tate, of Newark, writes a miserable hand, but is a very precocious youth. He is but eleven years old, so he says, and can speak German, Latin and Greek. I don't wonder at his penmanship being poor. It is said of John Stuart Mill that he had mastered the Greek language, written a history of Rome, and had completed a thorough course of study in logic and political economy at twelve years of age. So, my boy, there is doubtless a brilliant future before you, but for business you are too young and know too much.

Chas. F. Reeve, of Maplewood, N. J., a graduate of Gregory's Business College, Newark, writes a very creditable letter with this exception: He says he is seventeen, but fails to state whether he means seventeen miles from Newark or seventeen years of age. If you mean your age, say seventeen years of age or seventeen years old, Mr. Reeve.

Since writing the above, a well written letter has been received from L. Madarsz, Brockport, N. Y. It does not alter our opinion, in favor, that the best letter of application is from JOHN H. REDDIN, Norwich, N. Y. Below we give his letter and to him will be sent a copy of the JOURNAL for one year.

LETTER.

NOVEMBER, N. Y., Jan. 9, 1878.

H. C. Wright, Brooklyn, N. Y.

DEAR SIR:—In answer to your advertisement in the January number of the PENMAN'S ART JOURNAL, I would say that I am of the age you require; and that I have a good knowledge of bookkeeping, both single and double entry.

As to habits and character, I respectfully refer you to Hon. J. W. Church, District Attorney, Cheanago county; Prof. H. L. Ward, Groversville, N. Y.; Prof. Eugene Leonard, Shesbury, N. Y.

If you are satisfied as to my fitness, I shall be glad to accept the position at any reasonable compensation.

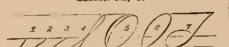
I am, very respectfully,
JOHN H. REDDIN.

Back Numbers.

We can now supply Nos. 5, 6, 7, 8, 9 and 10 only. Subscribers can have their subscriptions begin and date with either of the back numbers.

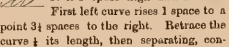
Practical Lessons in Writing.

LESSON NO. 3.

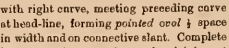


a combines Prins. 3, 3, 2, 1, 2.

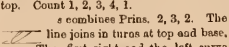
It is 1 space high and 3 wide.



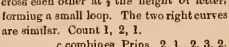
First left curve rises 1 space to a point 3/4 spaces to the right. Retrace the curve 1/4 its length, then separating, continue to base line; turn short and ascend with right curve, meeting preceding curve at head-line, forming pointed oval 1 space in width and on connective stalk. Complete like a from the second angular joining at top. Count 1, 2, 3, 4, 1.



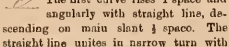
e combines Prins. 2, 3, 2. The line joins in turns at top and base.



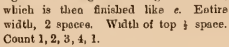
The first right and the left curve cross each other at 1/4 the height of letter, forming a small loop. The two right curves are similar. Count 1, 2, 1.



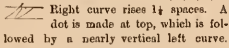
c combines Prins. 2, 1, 2, 3, 2.



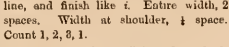
The first curve rises 1 space and angularly with straight line, descending on main stalk 1/2 space. The straight line outlines in narrow turn with right curve rising to full height of letter, which is then finished like e. Entire width, 2 spaces. Width of top 1 space. Count 1, 2, 3, 4, 1.



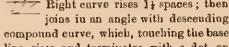
r combines Prins. 2, 3, 2, 1, 2.



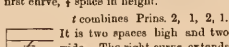
Eight curve rises 1/4 spaces. A dot is made at top, which is followed by a nearly vertical left curve. Unite in very short turn with straight line, and finish like t. Entire width, 2 spaces. Width at shoulder, 1 space. Count 1, 2, 3, 1.



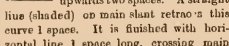
s combines Prins. 2, 3, 2, 2.



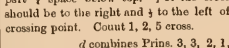
Right curve rises 1 space; then joins in an angle with descending compound curve, which, touching the base line, rises and terminates with a dot on first curve, 1 space in height.



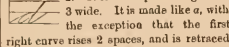
t combines Prins. 2, 1, 2, 1.



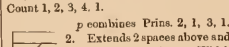
It is two spaces high and two wide. The right curve extends upwards two spaces. A straight line (shaded) on main stalk retraces 1/2 curve 1 space. It is finished with horizontal line 1 space long, crossing main part 1 space below top. 1/4 of the cross should be to the right and 1/4 to the left of crossing point. Count 1, 2, 5, 3, 3.



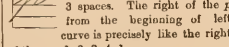
d combines Prins. 3, 3, 2, 1.



2. It is two spaces high and 3 wide. It is made like e, with the exception that the first right curve rises 2 spaces, and is retraced 1 by the descending line, and is shaded. Count 1, 2, 3, 4, 1.



p combines Prins. 2, 1, 3, 1.



2. Extends 2 spaces above and 1/4 below base line. Width 3 spaces. The right of the p from the beginning of left curve is precisely like the right of the n. 1, 2, 3, 4, 1.

g combines Prins. 3, 3, 2, 1, 2.

2. Extends 1 space above and 1 1/4 space below the base line. First curve and pointed oval same as in a. Opening between straight line and final curve at base line 1/4 space. 1, 2, 3, 4, 1.

A combines Prins. 4, 3, 1, 2.

Height and width, each 3 spaces. Loop formed as above described. The remainder of the h is formed like the right of the n, with the down line lightly shaded. Count 1, 2, 3, 4, 1.

k combines Prins. 4, 3, 2, 1, 2.

Height and width, each 3 spaces. Height of right half, 1 1/4 spaces. From loop crossing to right of small oval, 1 space. Between straight lines, 1 space full. Count 1, 2, 3, 4, 5, 1.

i combines Prins. 4, 2, joined in a narrow turn at these. Height, 3 spaces. Main width, 2 spaces. Count 1, 2, 1.

b combines Prins. 4, 2, 2.

Height, 3 spaces; main width, 2 spaces. From loop crossing to dot, and thence to end of final curve, each 1 space. b is simply l with termination like u. Count 1, 2, 3, 1.

j combines Prins. 2, 4.

Extends 1 space above and 2 below base line. Main width, 2 spaces. Loop same as in a inverted. Loop crossing at base line. Dot same as in i. Count 1, 2, 3, dot.

y combines Prins. 3, 1, 2, 4.

Extends 1 space above and 2 below base line. Width, 3 spaces. The y is simply a inverted. Count 2, 3, 4, 1.

g combines Prins. 3, 3, 2, 4.

Extends 1 space above and 2 below base line. First curve and pointed oval precisely as in a. Inverted loop, same as in j. Count 1, 2, 3, 4, 1.

e combines Prins. 3, 1, 4.

Extends 1 space above and 2 spaces below base line. Main width, 2 spaces. Upper section like first half of n. From angle at base to loop crossing, 1 space. Count 1, 2, 3, 1.

f combines Prins. 4 direct and Prins. 4 reversed and inverted. Extends 3 spaces above and 2 below base line. Main width, 2 spaces. Upward curve of lower loop ascends upon the right side of downward line, crosses it 1 space above base line, then unites angularly with final curve. Count 1, 2, 3, 1.

Long a combines Prins. 4 direct and Prins. 4 inverted. Extends 3 spaces above and 2 spaces below base line. Full width, 2 spaces. Width of loops, 1 space each. Count 1, 2, 1.

[To be continued.]



EXECUTED WITH A PEN BY OT. AMES.

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D. T. AMES, Editor and Proprietor,
B. F. KELLEY, Associate Editor.

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Eminent Penmen of Olden Times

BY G. H. SHATTUCK.

The oldest work accessible to me on penmanship is the title of Peter Cocker, which appears in 1659, the date of which is fully set forth in the photo-engraving which appears on page 3. The engraving will give a very correct idea of the size and shape of the book. It contains twenty-two pages of letter-press, and twenty-eight engraved pages of which the illustration in this paper presents a very good idea. Cocker seems to have been a prolific author, and was not only skillful with pen and graver but was perhaps quite as well up in mathematics, and was the author of a work on this subject. He was also something of a poet, and published a book called "Muses Flower Garden." In the year 1777, John Hawkins published Cocker's Vulgar Arithmetic a posthumous work. Under the frontispiece picture are these four lines.

"Ingenious Cocker, now to rest thou 'st gone,
No art can show thee fully but this one;
Thy cure arithmetic alone can show,
What none of thanks we for thy labors owe!"

It seems a singular omission of Bickham in his Penman's Companion, published in London, 1731, that after copying in his book from the works of four foreign writing masters, from Matoro, in 1604, to Perling, in 1682, and presenting Seddon, in 1694, as the first of a long list of English penmen, that no mention is made of Peter Cocker, and had we no other data we might infer that he was not in good repute in his day and generation; but fortunately Massey in his work (1763), elaborates and devotes more space to Cocker and his works than to any other writing master. I propose in another article to give a brief sketch of his life, devoting the remainder of this to some extracts from his "Arts Ology, or Penman's Treasury."

"To the ingenious Practitioner in the Art of Writing—Writing is an art neither mechanical or liberal yet the parent and original of both; not a science yet the way to all sciences, not a virtue yet the dispenser and herald of virtues, serving naturally for the illustration of the mind, and the delight of the eyes. God delivered it first to men, wise persons have expressed it, many have endeavored after it but few attained it, as being both a singular gift

of Divine Providence, and a rare ornament of human intelligence. For by this have the sacred scriptures been preserved from generation to generation; by this, are the memorable acts and achievements of famous men recorded; and by this securing their names from the greedy and devouring jaws of time gives them a second life in spite of death. This also as the interpreter of the muses manifests the learning of the times. As the companions of the tongue, it produces the history of nations. As an exquisite help to memory, it wonderfully perfects the powers of wit. As a prime secretary it registers things famous and discovers those which are obscure. It is highly necessary and behovent to the learned and unlearned. The furtherance of commerce, the strength of societies, the soul-entourage of friends abroad, the progress of fame and the splendor of the tongue, it produces the history of nations. It is the tie of a civil life and the bond of the real public. The beginning hereof was small and rude, which latter days having increased and illustrated, is now, at length arrived at some perfection, and much admired by the present age, being made happy by time's revolutions and still rendered more absolutely so by new discoveries; among which, how far I may put in for a due claim I leave to the fair censure of the judges who had rather procure good to others, than applause to myself; and to testify the reality thereof, I have published these examples and the following directions, for the help and assistance of such as shall endeavor to acquire a facility in this commendable art." So wrote Peter Cocker in his preface to "Arts Ology," then follows a very elaborate article on quill pen making, closing as follows. "Now, pre-supposing that you are appointed with a good pen, it follows that you know how to hold and manage it like a penman. What's great Goliath's spear, the sevenfold shield, Scanderberg's sword to one who cannot wield such weapons? Or what means a well cut quill in the twilight hand of him that's void of skill?" Then follows ample directions for pen holding, which did space permit, I should be glad to copy, after which he gives instructions upon the formation of letters. "First imitate an alphabet of small letters of the hand you intend to write. Practice such letters first as may help to the making one of another. This observation holds good so far as letters and their parts have a correspondence. * * *

After the knowledge whereof, they make letters singly, first the minims or small (i), in the performance and complete carriage whereof when practice hath rendered them perfect, they essay the making of an exact oval which lies slanting according to the nature of the hand and those two (straight line and oval) being perfectly learned, the better half of the business is accomplished." Cocker somewhere seems to have a pretty correct idea of the advantages of arrangement according to similarity of formation notwithstanding its comparatively modern (?) discovery. He makes a digression in way of caution to parents, in which he dis-

cusses on the advantages of children becoming good penmen. In his directions for (German) text capitals he says: "The chief stroke being drawn, a short stroke at the bottom thereof as the radius is adjoined from which (as out of the socket on a helmet the plume of feathers rise,) a multitude of hair strokes turn off gradually within the master line, much resembling the mantling of a coat of arms, being adorned with many curious touches of the pen, of which hair strokes I, by an invention of my own, can make five hundred less than a quarter of an hour, and those to turn and wind about all the ways it's possible for imagination to lead them, being so fine, clear and perfect as to render them admirable to all lovers of art, and imitable to all in general, which being of more curiosity than material use, discretion obliges me to conceal."

"As for that in architecture skill'd
To build, in ideas, smaller models build
Of his more ample structures, so must those
Who master pieces in this art compose.
The mind informs the eye and that directs
The hand which moves the pen to great effect."

Of the "Set" or "Secretary Hand" he says:

"All rare hands the Set-Hand is the best,
Who writes that well, with ease may write the rest;
'Tis like a mighty Fort which does win
Make us the lesser Cities fall in."

For Command of Hand (Off Hand) he commences his instructions as follows:

"Swifter in motion than the nimble Wind,
As piercing arrows on the winged Wind,
More quick than speedily lightning through the sky,
So must the hand not only move but fly."

I think these extracts sufficiently copious for the general reader, and I trust not too extended in a paper devoted to the interests of penmen. With one further extract, as it touches a point upon which the public are not well informed, I shall close this article. I refer to the difficulty of having the best efforts of the pen reproduced by the graver. I have often heard works on penmanship spoken of as if the engraver was the real author. This is probably true of the works of inferior penmen, but not of the best. Cocker, who was a penman as well as engraver, bears this testimony (which is confirmed by Seddon in his work in 1734): "This I can confidently affirm, though having not arrived to perfection in my scriptural practice, I cannot yet present the wide world with the thousandth part of that sweetness and delectable curiosities attending the Pen's more choice performances. For, contrary to vulgar opinion, I (to my discontent) know that the graver, at best, falls infinitely short of the Pen's eye-pleasing delicacies."

Traveling Penmen.

As a large number of penmen engage in teaching classes from town to town, and as some reap but a moderate success, it may be of service to some to point out certain causes of failure. When a stranger enters a town, he is carefully scrutinized, and takes rank in society and opinion much as he chooses. If he takes board at the best hotel, or in some first-class family, it has its

weight. If he dresses well, it indicates that he prospers in his business. If he advertises liberally, and especially if the locals in the paper are favorable, he is at once regarded with respect and confidence. If a room in the school building is not granted, and he engages a room, horrors tables, chairs, and black-board, it indicates enterprise, ability and independence. If, then, all effort at bombast is done away with, and applications for pupils are made through earnest common sense arguments, and prices are placed high enough to be respectable, then, if the town is large enough to yield success, it will likely be gained.

If, however, a penman enters a town, and engages board at a cheap boarding-house, it is especially avoided by first-class people. If his clothes are poor, it indicates want of prosperity in former places. If his advertising is by a small circular, and the papers do not seem to take a special interest in him, all these indicate that he is a man with little or no money, and he takes rank with cheap Jack o' Lantern shows, which do everything, like him, in the cheapest possible manner. Let such a penman approach a first-class family for patronage, and he meets with no favor. His clothes, his cheap circulars, his cheap residence, all lend an impression that he is little above a tramp, who gains a precarious living. Even his cheap prices show how humble he is, and that his demands are only sufficient to keep him alive. Let him, then, assume the bombast, make great promises of a perfect handwriting in a few weeks, and sensible people will avoid him. Many penmen often make mistakes by visiting too small towns, where the communities think that if he were a first-class man, he would visit larger places; so that many who would patronize a man in a large place, are shy of him if he offers to teach in a small one. We would advise, then, all who would win success, to do everything in a first-class manner, and respect and success will follow. In advertising, equal that of first-class entertainments, as anything less would appear conspicuously cheap. Mingle with the best people. Promise nothing but the most earnest effort on your part. Approach every person with the same confidence and assurance that you would if you were about to present them with a hundred dollars. Avoid timidity, also business, but maintain an earnest, polite demeanor, and see that all arguments and actions are governed by the soundest common sense.

A. H. HINMAN.

A New Pen.

We have had manufactured especially for our use a pen called "Ames' Penman's Favorite, No. 1," which we think is peculiarly adapted to the use of penmen for business writing, flourishing and for school purposes. One dozen sent as a sample by mail on receipt of ten cents, box containing 4 gross for 30 cents, one gross box, \$1. For other articles desired by penmen see list of penmen's supplies in another column.

The Old Editor.

He sits and a paper chond
Of fresh "exchanges" now stands
He looks, as when first he reads—
A flower and a host of weeds—
Now fiction, in a volume '72,
Some thirty tomes of the day,
And, as there drifts, some
Downy tobacco of the pipe,
A card of the "classical club,"
The papers are his harvest,
He grins as he fails in every field,
And if he sees what turns up,
It will be too severe. And now,
His brains are picked in there, you know.

He makes his pen, and from the tip
The rounded papers lightly slip
He writes so readily, 'till you
Are saying something, I beseech you,
From his with vengeance ill,
He droops, green his arrogant quill;
It wags now, as sure as fate,
He will be free to scribble,
He made it his a little tough,
To hold of some head in the shop;
Once found—a fatty like his cheek,
And make the pulpit "exalt" over,
With mighty stroke the pen he donned—
That pen may count himself as "gone."

What a life this of man leads—
What a nerve and brain he needs!
Thrice he blossoms watchful men
Mark the droppings of his pen,
What he thinks and what he writes,
Soon, throughout the world, is known:
Scarcely of interest to his own,
Yet from honesty not swayed,
He is long as Cæsar, by the stroke,
Sifts to write him, by his wealth;
Stems him, when he speaks,
Sifts him, when he speaks,
Lash and laurel he must use,
For his right hand is true.

Though he needs not wizard's blade,
Myric scepter he can find,
He writes for thus faded age—
By hour, day and night—
We would that each of us
Threw to him in joy or wrath;
Through their words we breathe our soul
All the news to be known.

A Plea for Sensible Education.

By PROF. H. RUSSELL, DORSET, ILL.

As a rule no other people on earth have so much regard for the education of the young as the Americans; this is shown by the enormous tax which they cheerfully submit to, aggregating annually for public and private educational instruction the multitudinous sum of two hundred million dollars. These figures are from carefully prepared statistics for the year 1876; added to this is the immense endowment fund which is contributed for the most part by private citizens for educational purposes. We believe that it is safe to presume that no other nation pays so much for education as the United States.

If, then, money is as it has been said to be, the sinews of education, certainly the rising generation of America ought to be liberally and well educated.

But one of the first questions raised, and upon which is a great diversity of opinion, is, what should constitute the course of study for the education.

We believe that it should consist of those branches which are of more direct and practical utility in the ordinary pursuits of life; but perhaps the most unfavorable feature of American education is want of thoroughness in those studies which are pursued. By far too many of our graduates of seminaries and colleges are contented with a mere smattering of different studies with but very little practical knowledge of any one. For a student in the school to say that he is studying only one or two branches seems to ambitious parents a foolish waste of time, but to be able to state that he is pursuing at least half a dozen sounds so much more important—and right here let me say, comes in one of the greatest hindrances to what I regard as true educational progress. As the general who scatters his men over a great space is liable to be attacked and beaten in detail by a much inferior force properly concentrated, is understood by all military men, too, it would seem that our educational generals should know that the time of students flittered away on too many studies gives but the merest trifle of genuine knowledge of any one particular branch. The State superintendent of public schools of Illinois has recently, in detail, attributes much of the failure in the common schools of the State to what is known as the cramming process. Another very serious impediment to proper advancement is the interference of foolish, whimsical parents. "Can my son study at

gebras in your school," said a fond mother, who believed that study to be the quintessence of a good education, to me, not long since. "Yes," I replied, "if he is properly advanced in arithmetic." She was very sure he was, but I found upon examination, that he did not know the multiplication table, and of course suggested that his time could be far better employed on arithmetic, but, much to my surprise, she indignantly declared she would take him to a school where he could commence on algebra at once, to which I glacially assented, and afterwards learned that she had held the reins of the schools of the city with the same result, and intended to take her dear Johnnie to Chicago where she hoped her son would be justly appreciated. This lady was of a rich family, but I suspect her education was of the Flora McFlunesty style, of which conceit, instead of common sense, is one of the cardinal elements.

Just here a good point suggests itself, which we propose to make as our own contribution to what we regard as a beneficial system of education. It has been found that the most effective and economical way of learning all about our mother tongue was to learn all about another man's mother tongue. If you would learn to speak and write living English you must learn to speak and write dead Greek. The dealer the language you learn the more you will learn of the living language you know. If you would acquire the useful art of writing a correct business letter or an eloquent love letter, put yourself through the Greek Alphabet, Beta, Gamma, and the Hups, Hups, Hups of the Latin text-book. If your son wishes to write an effective essay for the Social Science Congress, or a good sermon, or to make a successful stump speech, let him spend about eight-hundred of the four best years of his life in trying to master the orthography of the Chetaw and the syntax of the Greek. This is the way to make English scholars, and the best colleges devoted to this way of making English scholars for the past two hundred years. Literary unproficiency says one newspaper, lack of literary taste, other calls it, an outrageous neglect of the English language everywhere call it.

Teach your boys that which they will practice when they become men was the income advice of a wise old Spartan king, which advice I am sorry to say is not receiving the attention it deserves, but is very contrary to the case of the case. Teach your boys what they will surely forget before they have been out of school two years may not seem very sensible advice, but, alas, how often is it the sad truth. Let me entreat every young man with art, let me get a good, sound, practical English education. Some persons believe that to be able to make a Latin or Greek quotation is so very necessary that a most shocking neglect of their mother English is sometimes the result. We have been frequently amused to hear public speakers quote the dead languages to show off their learning and at the same time use the most execrable Jim Crow English grammar imaginable. Our great orators and most popular speakers have ever been remembered for their simplicity of numbers and language. Will ever an American cease to remember with awe and veneration the author of these never dying words, "With malice toward none, with charity for all." What old soldier of the army of the Potomac could not remember the words of Mr. Cleveland as he took command? "Stand by me and I will stand by you." Many an old veteran rallied at these words in those terrible seven days before Richmond, in the hard won field of Antietam. The very simplicity enabled every soldier to readily and quickly understand them.

Common sense, hot, or stupid, characterizes those that are to give us sensible education. This is an element of character

which cannot be exactly defined, but which needs no definition; everybody understands what the phrase implies. It is that balance of mind, that natural and normal adjustment of the physical, intellectual, and mental powers, that quickens perception of the fitness of things; that ready and hearty recognition of existing facts, conditions, and relations which enables us to predict with almost unerring certainty about what the man who is thus endowed, will do in a given emergency or under certain definite circumstances.

It is that attribute which inspires confidence that the man in no case will let the foot, that he will always keep within the safe orbit of reason and discretion, and not fly into some tangled absurdity. Men of this sort are those who give tone and steadiness to society; whom we gladly trust with important public interests; to whom we instinctively look in times of trouble and danger. They are safe, solid men in politics and business, in church and state, in science, art and letters. They are the men whose observations are law-worthy, whose opinions are valuable. These common-sense men, whose influence in human affairs is salutary and justly potential. But for them the fabric of society would be liable to perpetual jags and upheavals. To be able to say of any one he has good common sense is high and substantial praise. True, it leaves much unsaid; it does not imply learning or talent, or genius, or intellectual power, or even moral excellence; but it does imply the possession of that wisdom which the most splendid endowments of intellect and heart may but herald catastrophe and failure. The wild folly that thinks anybody can teach school must be eliminated from the thought and practice of the American people. There must be no scholarship, more learning, more discipline, more culture, more breadth and life and power in the body of our teachers.

It is a maxim of one of the most distinguished of our country's great teachers, "It is better to know everything about something than to know something about everything."

The old fashioned theory of hard work to secure certain ends seems to have never been dreamed of in the philosophy of far too many who are planning superficial courses of study for the people. How many sad failures in every department of business, in industry, because this idea of hard work is the philosophy of laziness. How many have found that there is no royal road to learning when it was too late, and went wandering into sloughs of dependency, and by trying to avoid labor often became ensnared in far greater perplexities than a straight forward, undeviating course could possibly make them under any circumstances whatever. While the life of a shogard is the most wretched, so to be one of these teachers, who would avoid work of every kind, and who regard labor as a badge of disgrace. Every such person should be most thoroughly despised, and every honest laborer as they ought to be honored; and only by adopting a thorough, sensible course of education can such a desirable end be secured. There shall the era of shams and cheats and claptrap in education cease, and an era of true progress in all that is good, noble, and elevating dawn upon this people.

Dare to be Independent.

No advancement in penmanship was ever made that was not based upon some one's originality, and yet what a horde of penmen follow in a slavish track laid out by some one else. Here there are some, like monuments rising above their fellows, such gentlemen as Spencer, Dutton, Williams, Ellsworth, Ames, and others. Unlike penmen in general, they have dared to think for themselves. They were tails to nobody's kite, but men who believed it each and every man's duty to use his own judgment as to what, in penmanship, was

most practical or in best taste. As a result, each has aided in improving the art and gained strength, as men, by independent thought. Supposing Spencer had thought it his sacred duty to be loyal to Castans, would we now have the beautiful Spencerian? Supposing the authors of Spencerian and P. D. and S. had not, during the past twenty-five years, made their constant study to embody in every new edition all the new things they could invent, also the best points to be found in each other's books, would we have our present beautiful copy books? Supposing Ellsworth had thought it sinful to think for himself, instead of following after Spencer or P. D. and S., would we have the training method which he invented and they heeded and then altered and copied into their original systems? Supposing Williams had copied the models of Keapp and Rightmeyer, and not differed from them, would we have his present beautiful Genes of Penmanship? And had Ames thought it unholly to aspire to work different from Williams, would we now have his marvellous Compendium? These common-sense evidences of independent thought are worthy of the attention of every penman, but how few there are who dare think for themselves. No man can rise to eminence in penmanship, who tries to imitate any one system in style and method of teaching, and be governed by other ideas rather than his own. Every penman who does the most for himself and his art must cut loose from the bondage of others' notions and do as all others have done, take the best from every system, improve upon everything possible and present to the world, something full of the evidence of originality. No penman of today can closely imitate the present copy-book styles and write a letter which business men will call a business hand. Here, then, is a field for originality. Our country needs a style of penmanship which ensures legibility and rapidity in the highest degree, and a return to writing is needed, a system of penmanship is wanted. Who can and will dare cut loose from everything which ties him to any system? Who will study the wants of the community and supply a style that, when formed in school, will not break up and desert one when rapid business writing is required?

A. H. HINMAN.

A Business College Convention.

WYOMING COMMERCIAL COLLEGE, KINSTON, PA., February 16, 1878.

Prof. Ames:

DEAR SIR—In your December number of THE PENMAN'S ART JOURNAL, I noticed a short article, written by Prof. Packard, of New York, and a vote of approval by yourself, suggesting the propriety and feasibility of a convention of teachers of penmanship and of book-keeping. It is the thing for which "my soul heth." It has been a source of great surprise to me that in a country of educational progress and privilege, where the convention and association have brought together in eye-to-eye and heart-to-heart contact so many of the great, good, and earnest of our departments of education and industry, that a branch of education so distinct, performing a mission so eminently grand, useful, and practical to the young people of this nation, should not long ago have taken advantage of this means of promoting its own special interests. I have waited long for the veterans to speak definitely concerning this matter, but no longer can I

"Wait with longing looks their promised speed."

The professor of penmanship and the professor of book-keeping, specifically as such, are yoked together in bonds of interest inseparable, and the union of the commercial college and the penman has been even more perfect than before. Their relation is one largely of interdependence; at least, the commercial college cannot thrive without the penman. A call for a convention of commercial colleges must include the penmen of the country.

Now, I protest against a longer delay of the consideration of a very early convention of the business college teachers of the country. I protest against a longer lack of fraternization, that has characterized too much their relations with each other, since the date of their inception. I protest against their attempts to stand aloof from each other, like leafless, branchless tree-trunks, bleak and drear, solitary and desolate, having no sort of mutual support and protection. I solemnly protest that this spirit of selfishness is unworthy of the high purposes we have at heart to help on in the education of the young men of the present; that it is unworthy of a part in the great cause of education; that it is an element that will work seriously to our detriment, unless removed. True, we do not look far into the past to find the birth of the commercial college. Each college has, of necessity, fought its own good fight for existence, and generally the battle has been a strong and brave one, but we are rapidly approaching fair Italy "beyond the Alps." The last barrier which every noble and useful invention must, in destiny, pass, will soon be surmounted. The persecutors of our Galileo are disappearing as the mists before the morning sun. Commercial colleges have become a substantial and invaluable factor in the educational institutions of the land. But now that the citadel is gained, let us unite for grander conquests. In the language of Edmund Burke, "Let us pass on—in Heaven's name, let us pass on!" and in promoting our advancement, what can we now do that shall bear more directly and effectively upon our purpose than a general convention of business college teachers, in which there shall be a free interchange of thought and a general discussion of the matter and methods of business instruction? The first impulse of an educator, if he has light in him, is to let it shine. Better attempt to padlock an earthquake than to attempt to imprison his soul when fired with the light of new truths. Bring together in convention the fire, ability and enterprise of the business colleges of the whole country, and I imagine the assemblage would be anything but a tame one.

A programme should be carefully prepared and provided for beforehand.

The business college is the connecting link (a golden one) between the public school, seminary and college, and the business community. It might, therefore, be wise to secure the services of one or more eminent business men to lecture, and invite others of the business community to participate in the discussions. Teachers of other branches of education should, I think, be liberally invited. Addresses from eminent advocates of practical education, like the late Horace Greeley, (ever green be his grave!) would be an excellent feature in such a convention. Subjects of discussion should be given out before the meeting of the convention, to give ample time for preparation. The Israelites couldn't make bricks for the Egyptians, without the material. We can't shed light upon a subject without first obtaining it ourselves. Let the place of meeting be anywhere—New York, Philadelphia, Pittsburgh, or Buffalo. Let the president be any one—Prof. Ames, Packard, Folsom, Bryant, or any other veteran. Let any one carry off the honors of the occasion—only let us have the convention. Who will offer to take hold of this enterprise with a strong hand? Who will name the place? Who will offer the room for the use of the convention? Who will share in the expense for sending out circulars, &c., to set this ball in motion? Put us down for a liberal share. Who will put his shoulder to this wheel? The call, I think, should come from New York city, and let it be definite; and let it be understood that any commercial college principal, or president, or professor of penmanship, who shall refuse to fraternize in this

movement shall be ever more to us as "a heathen man and a publican," for he lacks the first noble impulse of a teacher. To the name of the spirit of Educational Progress of this great country, we ask for a National Business College Convention.

Very truly yours,
L. L. SPRAGUE.

We heartily approve of Prof. Sprague's suggestions, as we did those of Prof. Packard in a former issue. We know of no good reason why teachers and authors of writing and book-keeping should not, once a year, meet in convention, to compare notes, and become better acquainted with each other, when we hear of national base ball, rowing, sportsmen's, firemen's, brewer's, &c., conventions. The question urges itself forcibly upon our mind, is there not quite as much importance attached to the professions of penmanship and book-keeping, quite as important results to be anticipated, as the outgrowth of such a convention, as from a meeting of base-ball players? It is hardly creditable to the profession that in all the years past they have never had a single grand national gathering. Penmen are sometimes said to be jealous and narrow-minded, given to boasting, and aggrandiz-

ing themselves, and belittling their competitors. This often comes from want of acquaintance, and any actual personal knowledge of each other's skill and attainments, by assembling together and becoming personally acquainted, measuring their own with the skill and accomplishments of others. This spirit of hostility and conceit, which comes from ignorance concerning our rivals, will be largely diminished, while all will gain knowledge, strength and dignity, and, we trust, modesty, from such associations. We hope to hear many suggestions upon this subject, and to see it very soon take tangible and practical shape. The columns of the JOURNAL are open to those who wish to have their say.

A Feast for Penmen.

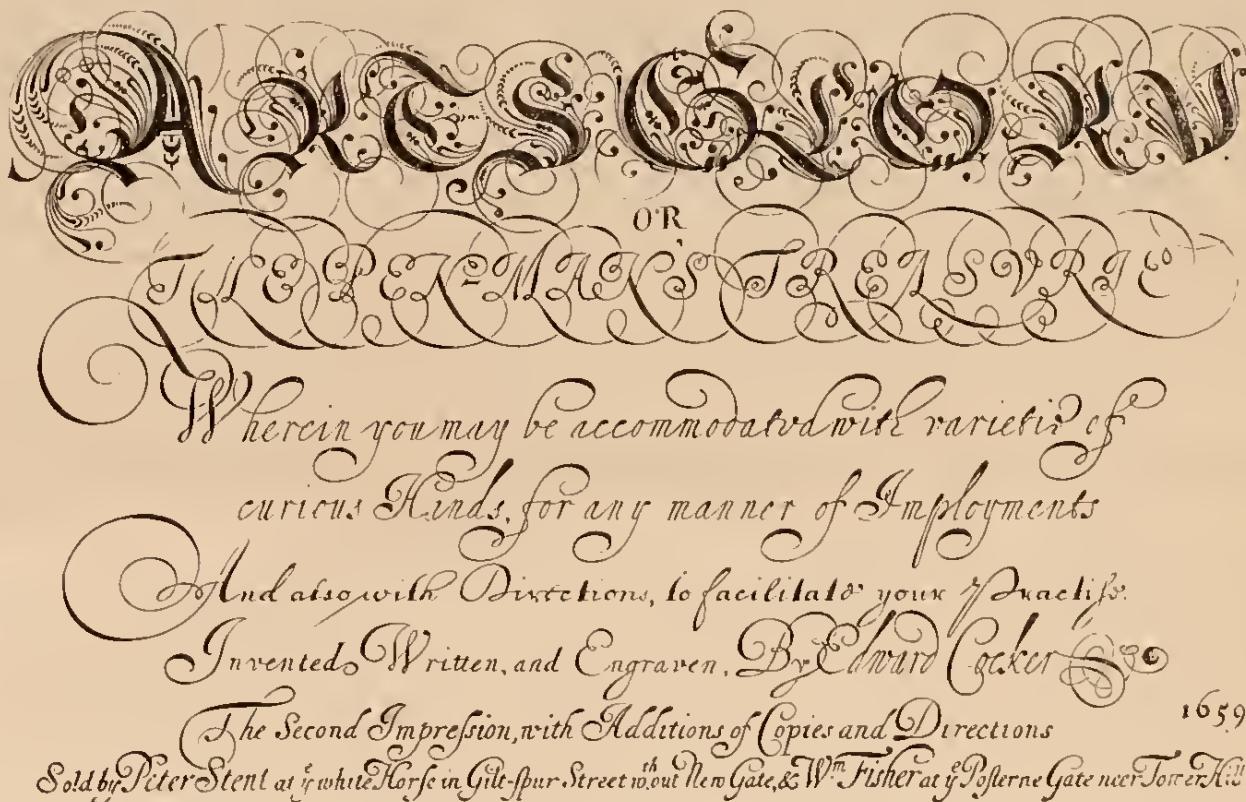
It has been my pleasure since the foundation of the ART JOURNAL to air my views upon topics of interest to the profession, but in no previous article have I felt greater pleasure than I do now in urging upon the notice of penmen the merits of the Ames' Compendium. The following is written without Mr. Ames' advice or knowledge, and is designed to illustrate to the profession the feast of pen art now within reach. In the Department of Ornamental Penmanship, Mr. Ames has given us a most varied and almost endless collection of designs, adapted to the practical de-

partment of ornamental art. Those especially who desire to master the art of engrossing cannot fail to find a myriad of designs, while in the field of lettering and flourishing, there may be found a great number and variety of designs, all of which being direct from the pen are admirably adapted as copies for practice. The work is most beautifully bound, and the engravings are upon the finest of plate paper. Upon opening the book a title page of most marvelous beauty meets the eye, and assures one that, if the following pages can half compare with it, the work must be truly grand. Page 2 contains the preface, which is one sheet of the most perfect of body writing, and is itself worthy of imitation by all who are not perfect writers. Page 3 presents a sheet of copies composed of two sets admirably adapted to the wants of teachers, who give courses of 20 lessons. Page 4 presents sets of standard capitals; also ladies' hand and off-hand capitals, besides positions for hand, and pen-bird designs &c. Page 5 presents a beautiful sheet of movements and exercises in flourishing. Page 6 is a medley of flourishing by Preston, Blackman, Dean and Montgomery. Page 7 presents two sets of upper and lower case Roman alphabets by Thomas W. Millen. Page 8 presents the

and albums by Ames. Page 25 gives us three beautiful designs of flourishing and lettering by Ames. Page 26 presents John D. Williams' matchless and marvelous master-piece, being the grandest piece of flourishing ever published. Page 27 is a beautiful school certificate, of lettering in a scroll surrounded by flourishing very elaborate and artistic. Page 28 is a page of four pages, Christmas presents, &c. Page 29 is a page of specimens for headings, captions, titles, &c., and is beautiful beyond description. Following are eight pages of most elaborately engrossed resolutions, each page of which is a perfect mass of designs in lettering and scroll work surrounded by most beautiful borders. Page 38 contains two very artistic designs by Jos. Foeller, jr. and W. Garthwaite. Page 39 is an original and beautifully executed page, by Robert Wood, who is truly an expert. Page 40 is a matchless set of engrossed resolutions, by Ames. Page 41 is an elaborately executed piece of pen-drawing, lettering and flourishing, by one of the oldest and best of the old school penman now living, M. Herold of Cincinnati. Page 42.

"Ye that have tears to shed, prepare to shed them now."

This page consists of Ames' Family Record, and is grand beyond description:



ing themselves, and belittling their competitors. This often comes from want of acquaintance, and any actual personal knowledge of each other's skill and attainments, by assembling together and becoming personally acquainted, measuring their own with the skill and accomplishments of others. This spirit of hostility and conceit, which comes from ignorance concerning our rivals, will be largely diminished, while all will gain knowledge, strength and dignity, and, we trust, modesty, from such associations. We hope to hear many suggestions upon this subject, and to see it very soon take tangible and practical shape. The columns of the JOURNAL are open to those who wish to have their say.

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Egyptian scroll and spurred alphabets. Page 9 the old English, German text, and church text alphabets, with large and small. Also pages 10, 11 and 12 contain each three sets of very beautiful alphabets, suitable for penmen's use. Page 12 also presents eighteen most artistic and elaborate monograms, which also furnish a most beautiful and varied set of initial letters. Pages 13 and 14 present beautiful alphabets. On page 15 may be found the most perfect and beautiful sets of rustic alphabets ever executed: one by Prof. Ames, and the other by his first assistant, Mr. Charles Rollinson. Without doubt or possibility of question, page 16 contains the most elaborate and artistic set of initial letters ever executed. Each letter is a marvel of beauty and gem of the highest art in both conception and execution. Pages 17, 18 and 19, contain alphabets of wondrous beauty, which must be seen to be appreciated, as words must fail to do them justice. Page 20 contains three designs of flourishing, two by the writer of this, and a beautiful center-piece by Isaac C. Mulkins. Page 21 contains two master-pieces, one by Smith of Rochester, and the other by Kendall of Boston. Page 22 is a medley of flourishing by Hinman, Dean, Crawford and Rathbun. Preston and Cagle occupy page 23 with elaborate and artistic flourishing and lettering. Page 24 contains eight pieces of flourishing and scroll designs for caps

it is truly a penman's paradise where the eye may roam and constantly discover new beauties. Page 43 is a page of borders by Edward Adams. Page 44 is Ames' beautiful marriage certificate. Page 45 is a grandly artistic tribute to the memory of one of God's noblemen, the lamented Platt R. Speocer. The design contains a pen portrait of Mr. Spencer, and is in every way a work of great credit to its author, R. B. Montgomery of New Orleans. One of the most elaborate pieces of penwork ever published in this or any other country, is Ames' Lord's prayer. As a specimen of designing, and pen-drawing it is a marvel, and required several mouths to execute it. This design, in all its beauty, is seen on page 46. Page 47 is another piece of engrossing, and like all the others, purely original in its design, and different in every part. Page 48 is a specimen of a large piece of off-hand flourishing and lettering by the writer of this. We are too modest to speak of its merits, and can only say that it must be seen to be appreciated. A. H. HINMAN.

Ancient Style of Penmanship.

The illustration upon this page is a facsimile copy of the title page of a work published in England by Peter Cocker, in 1659. For more full information concerning that work and its author, see communication from Prof. G. H. Shattuck in another column.



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" 115 ".....	580	1450.00	2610.00	4350.00
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We hope to make the *JOURNAL* so interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following:

to write correctly, though it be slow and mechanical, has been acquired, the pupil has a sure basis for a good, practical business writing, and he can then safely commence to practice for speed, which he will usually acquire in proportion to the requirements of the position he may be called to occupy. It would be folly to expect a salesman to write with the rapidity or ease of an entry clerk, or accountant, or the cashier of an insurance company to write as well as the policy clerk. Not only the rapidity, but the ultimate quality of writing, is largely the result of the special requirements of the business or position. A lawyer or his clerk may write as rapidly as a policy clerk, or accountant, but in the business of the former no special standard of excellence is required; hence none is usually found, while with the latter a high degree of excellence being demanded, all practice tends in that direction, until we are astonished at the grace as well as the facility with which skillful writing is executed.

Professor Packard's New Departure.

We received the advance sheets of the New Bryant & Stratton Universal Book-keeping too late for an appreciative notice in our last number. We have since taken time to look carefully over its pages, and for the first time are led to appreciate the great work that has been undertaken. We say "undertaken" advisedly, for it "doth not yet appear" how fully and conclusively the author's promises and hopes will be realized. It is, at the least, a bold and hazardous venture to attempt to found a treatise on Book-keeping, which is a science, upon Political Economy, which in its present stage of development lacks the recognition of its teachings and technology which would seem to be necessary in order to constitute it a foundation for anything but endless discussion. There can be no doubt as to many of the truths which writers on this subject—from Adam Smith to Packard—have announced; but isolated truths are not "systems," and whether they can be laid as corner stones to systems depends first upon their representative character, and next upon the skill of the architect. It is a hopeful sign for the utility of Mr. Packard's work that he seems to understand the character and limitations of his building material, and that he does not permit himself to be swerved from his design by the sentimental beauties and strained possibilities of the subject which he seeks to utilize. Occasionally, to be sure, temptations of this sort seem to beset him, as when, at the very outset, he devotes seven pages to prove the necessity of a common measure of value or wealth; but even here he makes very interesting reading, and certainly leaves no excuse, even for the dullest of his students, for ignorance upon this point. In the seventy pages comprising these "advance sheets" the foundations of the book are elaborately and circumstantially laid; and it we did not know the author through the important works which have for so long a time held supremacy as text books on this subject, we might fear that he has thrown away some very valuable space. But Mr. Packard's discernment and fidelity as an author are too well known by the teachers of this country to leave any one in doubt as to technical results. He does nothing blindly, and although the exact exercises and forms through which he is to enforce the theories laid down are not given in this installment, we are fully prepared to believe that they will justify all that has gone before.

We are glad to see, also, that in this new departure Mr. Packard has been fortunate enough to attract the attention of thinking men, who are watching the result with some show of interest. The *Tribune*, in a recent review of the advance

sheets, says of the leading propositions: "This is certainly a sound theory, and its practical application to the training of incipient men of business was never more necessary than now." * * * Although political economy has always been more or less empirically treated, since it is partly made up of uncertain elements, it nevertheless depends mainly upon certain mathematical laws which should become the financial creed of every man of business. Professor Packard aims to teach these laws, making their operation clear by practical illustrations."

The *Graphic*, while expressing a doubt as to the feasibility of book-keeping in political economy, says: "Now, pointing out the deficiencies in the doctrines of political economy, it does not follow that Mr. Packard's book may not prove valuable. On the contrary, it will be more deserving of consideration and careful attention from the fact that it is an attempt to apply these doctrines in a practical manner, and thus regarded may prove of great value. It is therefore entitled to serious consideration on the part of those who are interested in social and economic subjects."

And surely, teachers of book-keeping and promoters of practical education cannot be indifferent to the issues involved. If it be true that a knowledge of business and business record can best be obtained

A New Departure in Copy Books.

D. Appleton & Co., have recently published a series of copy books, in which the copy is upon a movable slip attached by a loop, to a string in the margin, so as to admit of its being moved down the page to follow the writing of the pupil, thus while obscuring from view his writing, the copy is constantly kept in close proximity to the pen during practice. This is applying in a convenient and practical manner, a most excellent plan which we have long advocated and practiced in teaching classes. The copies are well engraved and the system is well arranged, and bids fair to become very popular. See advertisement in another column.

An Autograph Column.

We desire to publish the autographs of as many prominent professional penmen as we can procure—and in order to lighten the expense of doing so, we propose to those who have good cuts to forward, by mail, duplicates to be used for that purpose. For those who have no cuts we will, on receipt of autograph, have the same engraved in the best manner possible and insert the same in the *JOURNAL*, and forward to them the original cut and duplicate on their paying the sum of \$1.50. The cuts furnished, to be accepted, must not exceed 2½ inches in length, or the width of one column in space in the *JOURNAL*.

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It will be observed by reference to our terms for advertising that the rates have been advanced from ten to fifteen cents per line of eight words for a single insertion, and proportionately for a longer period. Considering the present large circulation of the *JOURNAL* the advanced rates are very low. No advertisement will be inserted for less than forty-five cents payable in advance.

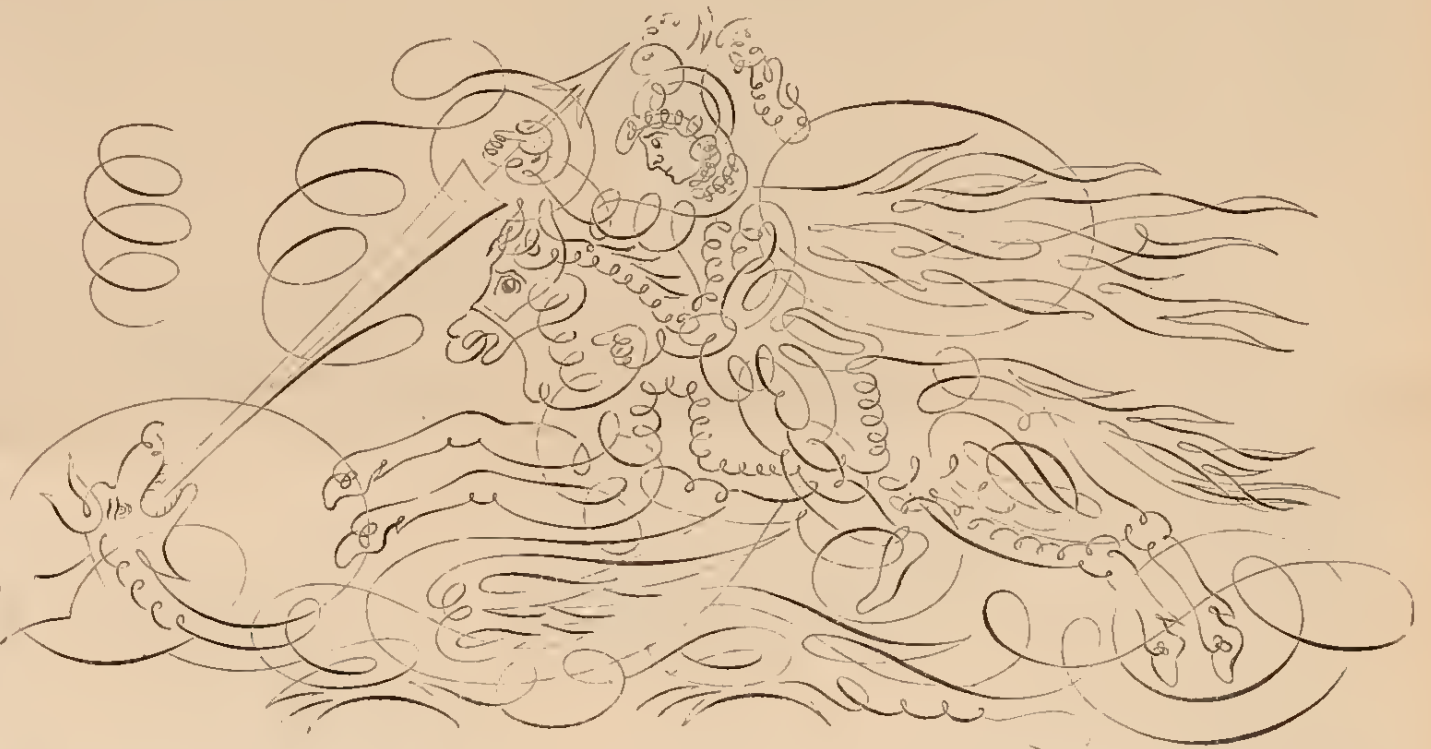
Correction.

In Mr. Shattuck's article in the February number of the *JOURNAL*, two errors in dates inadvertently crept in. The date of the publication of Materot and Velde's works should be 1604-5 instead of 1704-5—and the date of Peter Boles' death should have been 1610 instead of 1710.

Penmen, and Others

Throughout the country, are requested to forward for insertion in the *JOURNAL*, items and thoughts of interest and value to its readers, and the profession.

We invite attention to the advertisement of Messrs. Potter, Ainsworth & Co., in another column, who are the publishers of the Payson, Dunton & Scribner national series of copy books, which is one of the most popular and excellent systems of



by a primary understanding of the principles of political economy, the sooner it is known and acted upon the better. The completion of the "New Bryant & Stratton Universal Book-keeping" is therefore a worthy subject of prayer.

White's Progressive Art Studies.

Published by Ivison, Blakeman, Taylor & Co., New York, constitutes a most interesting and complete course of systematic drawing lessons, and is peculiarly adapted to use in schools, or for home practice without the aid of a teacher. The course is most skillfully arranged and graded, beginning with the most simple exercises in the primary series in which the beginner is aided by means of dotted lines. This is followed by the Elementary series in four parts, which is succeeded by the Landscape, Ornamental, and Instrumental series, each in three parts. Each series is accompanied by a handbook or key giving full instruction, which, with the explanations given at the head of each page of exercises is sufficient to enable any pupil to pass through the whole series quite successfully without the aid of a teacher. The course is admirable in its conception, and cannot fail to win favor wherever it is introduced.

The chief properties of wisdom are to be mindful of things past, careful of things present, and provident of things to come.

Special Attention

Is invited to the prospectus of the *JOURNAL* for volume II, which begins with the next or April number. Now is the time to subscribe and begin with No. 1 of volume II. Back numbers 5, 6, 7, 8, 9, 10 and 11, can be furnished for 60 cents extra, or the subscription can date from any of the back numbers desired, and expire with the corresponding numbers of volume II.

Penman's Convention

Shall we have a penman's convention. Read Prof. Sprague's communication, in another column with editorial comments, and favor us with your opinion.

Illustrations for our next Journal.

A specimen letter from Prof. Henry C. Spencer, of Washington, D. C., Business College. A splendid specimen of off hand flourishing from Jackson Cagle, Atlanta, Ga. And an excellent alphabet, large and small letters, for general marking purposes. The illustrations in that one number will be worth the price of a year's subscription to any admirer of fine penmanship.

Read our Premium List.

The premiums which we offer are alone worth all the money we ask for from a subscriber for the *JOURNAL*, while, to every person interested in, or who is an admirer of fine penmanship, the *JOURNAL* will repay many times the price of its subscription.

writing published. We learn that the already enormous demands for these books are rapidly increasing. Send for catalogue of their publications.

Spencerian Revised.

It will be seen by an advertisement on the last page of the *JOURNAL* that the Spencerian copy books published by Ivison, Blakeman, Taylor & Co., have been revised and rearranged. The books are most beautifully engraved and systematically arranged, and are excellent in every respect.

Penmen's Supplies.

We invite attention to our list of supplies, published in another column. We are prepared to furnish promptly, and at reasonable cost, all articles needed by penmen. By ordering from us they will be sure of receiving articles of good quality, and especially India ink, of which much that is sold is utterly worthless.

The Illustration

Upon this page, representing St. George slaying the Dragon, is copied in fac-simile from an English publication printed in 1604.

The New England Card Company, Woonsocket, R. I., whose advertisement will be found in another column, sends us an extensive variety of lithographic cards, many of which are very handsome. Send to them for circular and specimens.

Answers to



L. H. Newman, Ill. The sentence which you quote was published in a former number of the JOURNAL.

E. D. P., Rockland, Mass. M. B. Worthington's address, the last we heard from him, was at Exton, Ind. We have never seen a copy of his paper, notwithstanding we have mailed several copies of the JOURNAL, requesting an exchange.

A. S. P., Peoria, Ill. Your idea of instructing pupils while practicing writing, to imagine that the space between the ruled lines on paper is divided into four equal spaces, three of which are to be occupied with the writing, is a good one but not new. We have adopted that method for many years, and would earnestly commend it to teachers of writing and all others while practicing writing.

A. B. Osborne, Grass Lake, Mich. You write sufficiently well to enable you to teach writing, provided you thoroughly understand the analysis of writing and the proper methods of illustrating and teaching the same. We have known many eminently successful teachers of writing who could not write as well as you do.

A. S. Beardsley, Salem, Ohio, sends a specimen of flourishing and several good cast specimens. His flourishing lacks in variety and graceful combinations; it is too monotonous.

Jas. Foeller, Jr., Ashland, Pa., sends two very skillfully executed specimens of flourishing and writing, one of which may appear in some future number of the JOURNAL.

J. B. Farrell, Brooklyn, sends an original design for an autograph album. The lettering is well done; the flourishing or scrolling shows lack of grace and variety that comes from extensive practice.

G. W. Chambers, Pleasant Unity, Pa., incloses, in a remarkably graceful and accurately written letter, several handsomely decorated card designs. He evidently wields a master's pen.

Jackson Cagle, of Moore's Business College, Atlanta, Ga., forwards an elaborated attractive specimen of flourishing and lettering, which will appear in the next number of the JOURNAL.

B. F. Robinson, Clarkburg, West Va., who signs his name as an amateur penman, forwards two very free and graceful off-hand flourishes—a bird and swan. They indicate the right kind of skill.

H. J. Cross, Naperville, Ill., sends a series of skillfully arranged copy slips which are finely engraved and well adapted for use in instructing pupils in writing. Also a copy of an elaborate and highly artistic family record of which he is the author; size of the original 21x25 inches.

Herbert S. Packard, who is one of our most skilful artists in ink, has permanently located at 61 Hanover street, Boston. If his success in ink-keeping with his skill and splendid social qualities, it will be abundant.

W. E. Dennis, of Chester, N. H., and recently of Boston, Mass., has accepted a position as Teacher of Penmanship in Wright's Business College, Brooklyn, E. D. Mr. Dennis is one of our most promising young penmen. For one of his age, he has few equals. The illustration below is from his pen, and loaned for use in the JOURNAL by Prof. G. A. Gaskill, Manchester, N. H.

Walter L. Garthwaite, who is teaching writing in several private schools in Elizabeth, N. J., recently exhibited a specimen of improvement made by one of his pupils which was very commendable. Mr. Garthwaite is not only a promising young penman but a young man possessed of many excellent qualities and enviable attainments. In music he doth excel.

Practical Lessons in Writing.

LESSON No. 4.

In lesson No. 4 we give the analysis of all the capital letters containing the capital stem or principle No. 7. We have arranged them in groups, in order that we might present in close proximity to each other these letters which are most similar in their analysis and construction, which method we earnestly commend to teachers of writing.

is the same. Cap begins 2 spaces above base and terminates 2 spaces to right of stem. Count 1, 2, 3, 4, 1.

F combines Prins. 7, 3, 3, 2, 3, 2. F is simply T with final curve continued; space across stem, and united at mid-height of letter with slight left curve descending; space. Count 1, 2, 3, 4, 5, 1.

H combines Prins. 2, 7, 3, 3, 2. Height, 3 spaces. Height of left side, 2 spaces. Oval same size and form as in A, N, and M, and divided a little below its middle by right curve. Distance between parts at top line, 2 spaces; at base, 11 spaces. Cross as in A. Count 1, 2, 3, 4, 1.

K combines Prins. 2, 7, 3, 2, 3, 2. Full height, 3 spaces. The left half, and also distance between parts at top line and base, same as in H. Small loop at right angles to main stem, and at mid-height of letter. Count 1, 2, 3, 4, 5, 1.

S combines Prins. 2, 7. Height, 3 spaces. Loop crossing at half-height. Width of loop, 1 space. Capital stem more erect than in A, N, and M, and its oval divided below middle by right curve. Count 1, 2, 1.

L combines Prins. 2, 7, 3, 2. Formed like S to point where stem recrosses right curve. Small loop passes 1 space to left of first curve, is 1 space long and 1 space wide. Flamb like M. Count 1, 2, 1.

G combines Prins. 2, 3, 2, 7. Full height, 3 spaces. Height of angle to right of loop, 1 1/2 spaces. Height of loop crossing, 1 space. Width of loop, 1 space, full. Count 1, 2, 3, 4, 1.

P combines Prins. 7, 3, 2. Full height, 3 spaces. Point of beginning, 24 spaces above base. Terminal point at half-height of letter.

Width at mid-height, 14 spaces. Between stem and curve to its right at top, 1 space. Count 1, 2.

B combines Prins. 7, 3, 2, 2, 3. Formed like P to point where right curve recrosses stem. Small loop is at right-angles to main stem. Distance between stem and curves to its right near top and base, each 4 space. Count 1, 2, 3, 4, 1.

R combines Prins. 7, 3, 2, 2, 3. Full height, 3 spaces. Formed like B to completion of small loop, whence it is flushed like K. Between parts at base, 11 spaces. Count 1, 2, 3, 4, 1.

I combines Prins. 6, 8. Height, 3 spaces. Height of base oval, 11 spaces. Width of top, 1 space. Shaded line crosses left curve 4 space above base. Count 1, 2, 1.

J combines Prins. 6, 3, 2. Extends 3 spaces above, and 2 below base line. Width of upper loop, 1 space; of lower loop, 4 space, null. Loop crosses, 4 space above base. Final line terminates 1 space above base line and 1 space to right of larger loop. Count 1, 2, 1.



C. O. Barnes, Albert Lee, Minn., writes a letter rarely excelled in business grace and elegance.

F. B. Southern, penman at Heald's Business College, San Francisco, Cal., writes a graceful letter.

L. Madarasz, Brockport, N. Y., sends a letter and card specimens done up in his usual excellent style.

W. L. Dean, Kingston, sends an attractive specimen of off-hand flourishing, representing two birds with a variety of scrolling.

F. T. Prescott forwards from Schuylerville, Neb., several well written copy slips and cards. He reports good success in teaching.

Jos. M. Vincent, Los Angeles, Cal., writes handsome letter in which he incloses several elegant specimens of fancy flourished cards.

L. D. Smith, teacher of writing in the public schools of Hartford, Conn., forwards some remarkably good specimens written by eleven different pupils under his instruction, whose ages range from twelve to sixteen years; those written by the younger pupils have never been excelled by pupils of their age.



L. Ains in having good success teaching writing classes at Red Wing, Minn.

C. L. Martin and H. A. Stoddard are teaching classes at Carthage, Ill., and vicinity.

W. L. Dennis, Chester, N. H., sends us very graceful specimens of flourishing and writing.

J. C. Whitlow reports that he is having good success teaching writing at Jamestown, Mo., and vicinity.

J. C. M. Evansville, Ind.—Your suggestion of publishing the autographs of our leading penmen is a good one, and one that I shall take measures to carry into execution.

A combines Prins. 7, 3, 3, 2. Height, 3 spaces. For proportions of capital stem, see description of 7th Principle. Distance between main parts of letter at base, 14 spaces. The cross begins 14 spaces above base, passes to middle of opening, at head-line, and crosses left curve 1 space above base. Count 1, 2, 3, 1.

N combines Prins. 7, 3, 3. Full height, 3 spaces. Height of final curve, 2 spaces. Formed like A to point where long left curve touches base line. Count 1, 2, 3, 1.

M combines Prins. 7, 3, 3, 2. Height, 3 spaces. Form like N to its second point of contact with base line. Width at top, also between second and third turns at base, 1 space. Count 1, 2, 3, 4, 5, 1.

T combines Prins. 7, 3, 2, 3, 2. Height, 3 spaces. Stem in T and F is 1 space shorter at top than in A, N, and M, but its oval

Specimen Copies.

We have printed a large number of extra copies of the present number of the JOURNAL, to be used as specimen copies. To persons who are endeavoring to secure clubs, or have acquaintances who would probably be interested, we will mail extra copies on application.

The Journal as a Premium.

We will mail the JOURNAL free for one year to any person sending us the names of three subscribers and \$3, and also send the Williams' specimen as a special premium to all.

Exchange Notices.

The National Fireman's Journal, published weekly at No 16 Dey street, New York, is a sixteen page quarto got up in fine style and filled with matters of interest to firemen and fire departments.

The Evening at Home, devoted to mental, moral and physical culture, published monthly at Orville, Ohio, is an eight-page paper, well printed and contains much interesting reading matter.

The Echo, an amateur monthly published by Fred. M. Cornell, of Brooklyn, is one of the finest amateur sheets we have received.

Browne's Phonographic Monthly, published at 737 Broadway, New York, comes to us with a highly artistic and emblematic title page. It is otherwise in style, and must prove valuable to all interested in phonography.

Every penman and admirer of fine penmanship wants the JOURNAL. If you know of any such who does not take it, tell them about it or send us their names and address, that we may mail them specimen copies.

Can Any One Advise Him?

If you want to know how many excuses an Oregonian can make, ask him to patronize your writing class. If you want to see a rich man make himself poor, by telling you how much he owes, what bad luck he has had, and how hard it is for him to make a living, ask him for patronage, or to subscribe for the JOURNAL. If you want to get yourself into hot water, enter a village of retrograding people, and endeavor to organize a writing class. If some reader of the JOURNAL will suggest some good method of dealing with such excuses, I shall feel greatly indebted to the same.

Very truly,

J. W. THOMAS,
Molalla, Oregon.



Copy for advertisements and other matter must be landed in previous to the 20th of the month in which it is to be published, as we shall hereafter issue the JOURNAL promptly on the 1st of each month.

Advertisements inserted under this head for fifteen cents per line of eight words. No advertisement received for less than forty-five cents. Payment strictly in advance.

Stimpson's U. S. Treasury Gold Pens.



The only Gold Pens ever numbered according to their quality. No. 1 Extra Fine, No. 2 Fine, No. 3 Medium, No. 4 Coarse, \$3 each. Sent by mail or express on receipt of price.

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LOVELY, 25 Black Cards, name written in superior style, with White Ink, 45c. "Something decidedly new." Plain Bristol, 25 for 38c.; 20c. a doz. Pronounced by critics to be "In the style of old Father Spencer." Beautiful scroll cards, 25c. to 60c. a doz. 12 Phantom Cards, 25c. Any ink recipe, 15c. Elegant samples, 25c. Circulars free. Try MADARASZ, Champion Boy Penman, San Antonio, Texas, or Rochester, N. Y. 8-4t

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Name and Address, 35 cents per dozen, or \$1.25 per pack.
Ornamental Cards, with Birds, Scrolls, Quills, &c., with name, 50 cents per dozen, or \$2 per pack.

To those who desire them I will send, for 50 cents, a full set of neatly written copies for home practice—fifty-two in number—comprising all the principles, capitals and small letters.

Specimens of off-hand Flourishing, Birds, Eagles, Swans, in various styles and positions, on letter sheet, 25 cents each.

Set of beautiful Spencerian off-hand, or Small Capitals, with Small Letters, 25 cents.

Specimens of Notes, Drafts, Receipts, &c., 25 cents each.

Diplomas, Testimonials, Resolutions, Certificates, Constitutions, Copying, German and Old English Text Lettering, &c., executed in the finest style of the art at reasonable rates. Orders solicited.

Address all orders to

PROF. JACKSON CAGLE,
P. O. Box 295, Atlanta, Ga.

Notices from the Press.

J. Cagle, Penman at Moore's Southern Business College, Atlanta, Ga., sends an elegantly-written letter, in which are enclosed some beautiful specimens of off-hand flourishing and writing. Mr. C. is one of our most graceful and accomplished writers.—*Penman's Art Journal*, N. Y.

Some of the most artistic penmanship we have received comes from Jackson Cagle, Penman at Moore's Southern Business University, Atlanta, Ga.—*Penman's Gazette*, Manchester, N. H.

The best penman in the South to-day is Jackson Cagle, of Moore's Southern Business University, Atlanta, Ga.—*Home Guest*, Boston.

We have received from Prof. Jackson Cagle a specimen of his penmanship that is really wonderful as well as beautiful and ornamental. It cannot be surpassed.—*Brandon (Miss) Republican*, 12-1t

L. MADARASZ, who has no equal as a Card Writer in the United States—a fact conceded even by his opponents—writes 13 cards, in the style that has made Madarasz famous, for 18 cents. Pen-flourished Cards and all the latest novelties on hand, and equally as low. Circulars free.—Address, BROOKPORT NORMAL SCHOOL, N. Y.

NOT PRINTED CARDS!!—Your name written on one dozen cards for only 20 cents, in a most elegant and masterly hand—a style that makes each card a picture. A most beautifully-flourished design with grace and dash, unsurpassed. 25 cents.—Address, W. E. DENNIS, Chester, N. E. 3-1t

THE FINEST-WRITTEN CARDS ever seen, 25 cents per dozen; Ornamental, 50 cents per dozen. Specimens 11x14, unexcelled. 50 cents. Will exchange with good penmen. N. S. BEARDSLEY, Salem, O. 12-1t

GOOD NEWS for Card Writers and Penmen.—Improvements in your art. Send 10 cents for circular and price list to B. T. RAWSON, Box 160, Worcester, Mass. 12-1t

WANTED—A partner with \$1,000 or \$2,000 to take one-third or one-half interest in the "Columbus Business College," one of the most prosperous and successful schools in the Union.—Address, E. K. BRYAN, Columbus, Ohio. 12-1t

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An Old Established Commercial College. The proprietor having received an appointment to a lucrative position at Washington, offers his school, from which he has cleared \$10,000 during the past ten years, at a decided bargain. Here is a splendid chance for a young man with energy and a small capital. Address D. T. AMES, Editor PENMAN'S ART JOURNAL, 205 Broadway, New York City. 11-1t

MOST BEAUTIFUL CARDS IN AMERICA. Samples with your name sent by mail for 10 cents. A. SMITH, Port Kennedy, Montgomery County, Pa. 12-1t

PENMEN'S AND ARTISTS' SUPPLIES.

On receipt of the prices annexed, we will forward by return of mail, or by express as stated, any article named in the following list.

By ordering from us, patrons can rely not only upon receiving a superior article, but upon doing so promptly.

Ames' Compendium of Ornamental Penmanship, cloth, 6 00
Ditto, half leather and gilt, 7 00
Ames' Copy-Slips for instruction and practice in practical writing, per sheet, containing 40 exercises, 10
50 sheets (50 full sets of copies), 3 00
100 " 100 " 5 00
Bristol Board, 3 sheet thick, 22x28 in., per sheet, \$ 60
22x28 per sheets, by Express, 30
French B. B., 24x34 " " 1 25
" " 20x40 " " 1 25
per sheet, quire by mail, by ex

Whits. drawg. paper, hot-press, 16x20 in., \$ 15 \$1 20
" " " 17x22 " 20 2 00
" " " 19x24 " 20 2 20
" " " 21x30 " 25 3 75
" " " 26x40 " 65 7 00
" " " 31x52 " 2 60 30 00

Blank Bristol Board Cards, per 100, 25
" " " 1,000, 2 00
" " " 1,000, by express 1 50

Fancy cards, birds and scrolls, 18 different designs, very popular, per pack of 25 cards, 20c.; 100 for 60c.; 1,000 for 4 00
Windsor & Newton's super sup. Ind. Ink, pr stkl, 2 00
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Gillett's 63 Steel Pens, per gross, 1 50
Ames' Penmen's Favorite, No. 1, per gross, 1 00
" " " " in 1/2 gross boxes 1 10

Spencerian No. 1, extra for flourishing, 1 25
The Queen, very fine, 1 60
Esterbrook No. 128, 1 08

Engrossing Pens for lettering, per doz., 25
Crow Quill Pen, very fine, for drawing, per doz., 75
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Williams & Packard's Oems, 5 00
" " " " " 2 50
McLees' Alphabets, 2 50
Congdon's Normal System of Flourishing, 50
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These are good works for the money.
Key to Spencerian Penmanship, 1 50
Payson, Dutton and Scribner's Manual, 1 25
Spencerian Compendium, 2 00
" " " " or L. D. & S. Copy-books, per doz., 1 50

Sponge Rubber, 2x2 in., very superior, per piece, 50
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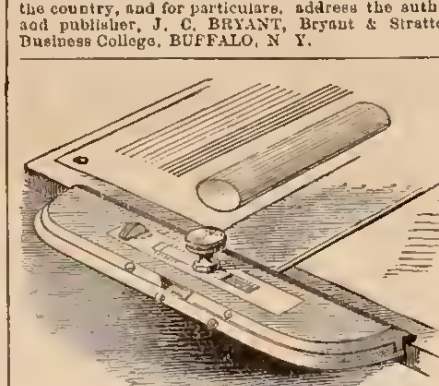
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Of every penman in the United States and Canada of either plain or ornamental penmanship. As I am making a collection of specimens for exhibition, I should be pleased to have all penmen send me their specimens. Send your addresses if nothing more. Ladies please give your first name in full. Address J. W. THOMAS, Molalla, Oregon 11-1t

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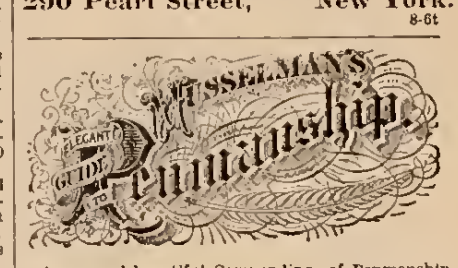
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A new and beautiful Compendium of Penmanship, comprised in 4 series of 16 elegant Copy-Slips, with book of instructions, arranged for private learners, schools and colleges. The entire combination, including the Primary, Business, Ladies' and Ornamental Series, sent by return mail for \$1. One thousand new agents wanted, to whom the best paying terms are given. Send \$1 for sample set and agent's circular.

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10-12t Ocm City Business College, Quincy, Ill.

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The Centennial Picture of Progress, 28x40 in. \$2 00
" " " 20x28 in. 1 00
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The Family Record, 18x22 in. 50
3 Specimen Sheets of Engraving each 11x14 in. 1 00
100 Beautiful Scroll Cards, 18 designs, 50
1000 " " 18 " 4 00

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The following are a few of the many flattering testimonials awarded by eminent men and the press to the Centennial Picture of Progress and other works of pen art published by us:

It is a Centennial chart illustrating the course of empire westward, and should have a place in every household.—*Ex Gov. John A. Dix.*

It is ingenious and skillful.—*Rev. Edward Eggleston.*

I will receive great satisfaction from its inspection.—*Hon. Hamilton Fish, ex-Secretary of State, Washington, D. C.*

Your pen pictures are among the wonders of art.—*Hon. Thomas G. Bramlette, ex-Governor of Kentucky.*

The Centennial Picture of Progress is a work of great ability and real genius.—*Hon. Edwards Pierpont, United States Minister to England.*

They are superb specimens of ornamental penmanship.—*Hon. A. G. Curtin, ex-Governor of Pennsylvania.*

They are, beyond a question, the most remarkable pen pictures which have ever yet been produced.—*Boston Daily Post.*

